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About reaching children through entertainment

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Times are tough for CGI films and merch • Check out our comprehensive guide to upcoming kid flicks



Oops!

In November/December 2006's "Sales Roundup" chart on page 19, we mistakenly listed Warner Vision in Australia as the producer of *Jungle Beat*. While Warner Vision does distribute the show in Australia, *Jungle Beat* is actually produced and distributed in all other territories by Monster Distributions.

Cover

This month's cover features a high-action shot from *High School Musical*, Disney Channel's hot new tween live-actioner. International copies feature an ad for Decode Entertainment's *Urban Vermin*.

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The more things change the more they stay the same

SO

I've basically been staring at a blank screen for an hour now (minus two completely unnecessary jaunts to the kitchen for coffee—which I don't even drink) because I have no idea how to start this editorial. I'm out of practice and out of touch, so if you'll indulge me, I'm just going to do a stream of consciousness thing for awhile and see where it takes me.

As you've probably guessed by now, I'm back from my year-long maternity leave, and yes, that gorgeous munchkin up there is my daughter Kira. I've got to say that spending this first year with her has been the most challenging and rewarding experience of my life. But it's also really good to be back at the magazine. It's early days still, of course, but the business seems to mean a lot more to me now that I have a vested interest in the consumer impact of it all. It sounds cheesy, but I feel a stronger sense of purpose at work these days, which is really invigorating.

Getting back into the groove of publishing a monthly magazine has been relatively easy. It feels a lot like sliding your feet into a favorite old pair of slippers. The bigger problem I'm having (besides figuring out how to cook nutritious meals and do laundry in a day that's now nine hours shorter) is that a year in this quick-changing business is like a lifetime, and I haven't quite caught up on everything I've missed.

I was so far off the grid that the whole self-generated content movement, led by the likes of YouTube and MySpace and inspiring new projects like Microsoft's XNA program (see "Microsoft rolls out YouTube for gamers" on page 35), is completely new to me. Now that I'm in the know, I think it's really exciting to be on the cusp of a media revolution that may put more access and control in the hands of actual people—especially since Kira is likely to benefit from it as part of a next-generation audience.

But I also find it interesting that despite having a smorgasbord of new ways for connecting with kids more directly, most companies seem to be in the exact same position they were in before I left—waiting for someone else to go first. I think 2007 has to be a watershed year for pioneering kid-targeted efforts in this space, and I can't wait to see how folks end up harnessing its potential.

In the meantime, I'm glad to be back in the game, and I hope to see you all at KidScreen Summit next month. We've got a lot of catching up to do!

—jocelyn

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What's Up?

publisher's notes

Happy New Year!

Want to know what and who is rolling through my head as we march into 2007? Who wouldn't want to be on this list?! (*I'm not kidding, Summit lists seriously are in my head 24/7 these days!*)

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I've got plenty of brainspace for more names on that list, sign up now and see you in New York at the KidScreen Summit next month (www.kidscreensummit.com). We've got a few surprises in store that will change the way you read *KidScreen*.

Enjoy the issue!

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CRITERION

4Kids tries its hand at manufacturing to better manage the profits and performance of its TCG-led IP Chaotic



4KIDS TRADES UP IN THE TCG MARKET

by jocelyn christie

With TCG-cum-online game Chaotic due out in Q2, New York's 4Kids Entertainment is gearing up to revolutionize the trading card category on a number of levels this year, starting with its business model. The company, which has traditionally conducted its card business via licensee Upper Deck Entertainment, is launching two new subsidiaries to cut out the middleman and retain more of the profits from the property.

This marks the first time 4Kids has tried its hand at manufacturing, and it may be indicative of the way the company plans to operate in the future. "The role of the licensor is changing," explains 4Kids chairman and CEO Al Kahn. "The licensees don't drive the train anymore; they are at the behest of the retailers, to a large extent. So the licensor has to do a lot more in terms of promotion, advertising and retail strategies. And the traditional licensing model of just getting royalties, in some cases, negatively impacts a property owner's ability to do what they need to do."

Upper Deck currently holds trading card licenses to Yu-Gi-Oh! and Winx Club (which 4Kids manages in the U.S. for Italian owner Rainbow), and Kahn sees no need to change this relationship. But once the digital trading card platform has been perfected with Chaotic, the plan is to tap into it perennially. "Basically, we're going to license the crap out of it," says Kahn. While it's very possible the new companies will open up to third-party licenses down the road, for the time being, they'll focus on a handful of new 4Kids properties that have been developed specifically to play into the new technology and patents.

Former Upper Deck VP of business development Bryan Gannon will head up both TC Digital Games and TC Websites as president and CEO. While TC Websites beta-tests the massive portal that supports Chaotic's online game component, TC Digital Games is busy working with distributors, who control a lot of the retail space devoted to trading cards at mass.

According to NPD toy industry analyst Anita Frazier, the trading card market does about 10% of its total business in the games category, which racked up sales of US\$2.1 billion in 2005. Carlsbad, California-based Upper Deck (with top-selling property Yu-Gi-Oh! in its stable) and Wizards of the

"4Kids TCG" continued on page 19

Roll the Cartoon

by jim benton



"We don't have all day, Sweety. Just pick the one that was in the movie and let's go."

Check out how studio consumer products groups are making their film-based lines cut through in a toy market that's saturated with CGI movie licenses (page 43).

Opposites attract in ER/Classic merger

When London, England's Entertainment Rights sat down to negotiate in earnest to acquire Classic Media four months ago, going over the New York-based company's business assets was like looking at a mirror image of its own holdings, says ER CEO Mike Heap. "We do 90% of our business outside of America, and they do 90% of their business inside America," he explains.

And that entrée into the U.S. broadcast and retail landscapes has been a goal of ER's for quite a while now. "We spent some time [in 2003/2004] not buying Chorion, and one of the reasons for that was very simply that it had as little access as we had into America," says Heap. But with a stake in Qubo (which has taken over the NBC Saturday morning block vacated by Discovery Kids) and relationships with major retailers including Wal-Mart, Best Buy and Target, Classic could prove to be a much more effective pipeline into the region.

ER is priming *Postman Pat* to test the waters first, and Heap thinks Qubo is a natural broadcast home for the show, given that the channel's mandate is to

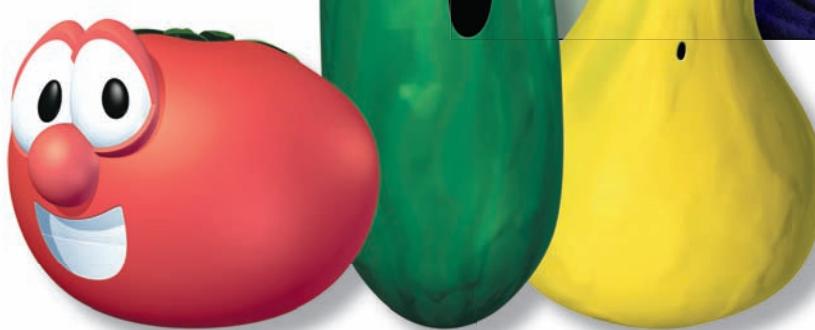
On the flip side of the deal, ER is in a position to fully maximize Classic's properties in the international market, something that wasn't a driving priority for Classic. Heap sees a lot of global potential for Casper as *Halloween* continues to gain traction in Europe as a bona fide holiday, and he also expects to increase *VeggieTales*' presence in regions including the U.K. (where 70% of the 60-million population is Christian) and Latin America (a Catholic stronghold, to be sure).

The same thing goes for in-house staff, although Heap says there's no pressing need to reduce costs in this area since the merger will lessen the operating budget in other ways. For example, the two companies easily spent US\$500,000 to US\$600,000 apiece on marketing at industry events like MIPCOM and Toy Fair, and now that expense will be cut in half.

Heap says Classic's development slate also boasts a lot of sales and licensing opportunities, and feature films represent a future



VeggieTales (left) and *Postman Pat* (above) could soon be channel mates as ER flexes its acquired stake in Qubo on NBC Saturday mornings



serve up pro-social, literacy-centric entertainment for four- to eight-year-olds. (For more on Qubo, turn to page 51.) "Postman Pat didn't start with bible stories like *VeggieTales* did, but the content within the show is very high on moral values," says Heap. The series has been building an audience on cabler HBO Family since fall 2005, but it would certainly benefit from a regular airing on a broadcast TV outlet.

Whereas Classic relied on distributors to sell its shows abroad, ER plans to bring that business in-house, an obvious move given that it has a robust international sales team under the leadership of Chloe van den Berg. In the new year, the company will evaluate Classic's relationships with international licensing agents and various other partners to determine which ones still make sense under the new corporate structure.

profit center. In the pipeline are: *Underdog*, a live-action/CGI pic from Spyglass and Disney; *The Pirates Who Don't Do Anything: A VeggieTales Movie* at Universal; and Disney's adaptation of comic book IP Turok. "These are no risk to Classic," says Heap. "And if the studios get one away, we can do some good business. There was a *Fat Albert* movie released in the U.S. in 2004, which frankly wasn't a box-office smash, but on the back-end of it we sold 400,000 DVDs."

On tap for smaller screens is a *George of the Jungle* animated series that will debut on Cartoon Network in the fall, as well as a *Casper* animated series and a *Kung Foo Magoo* direct-to-video. **JC**

KidScreen readers pick top toys of 2006

Somehow, the new year seems like the perfect time for taking stock and reflecting on successes and failures. And this couldn't be more true than in the toy biz, which spends much of January bean-counting profits after the all-important fourth quarter. But we want to celebrate the toys that were simply the best last year, not because of units sold, but because they're good toys. So using the nominations for TIA's Toy of the Year awards as a starting point, we polled a healthy number of folks working in the consumer products industry to find out which products rose to the top in four key categories. Based on more than 100 responses, here are the winners, as predicted by you:

Best Infant/Preschool Toy

Aquadoodle Sing 'N Doodle—Spin Master

Also nominated are: Cranium Sounds of the Seashore (Cranium), Elmo Giggle and Shake Chair (Spin Master), T.M.X. Elmo (Fisher-Price) and V.Smile Baby Infant Development System (VTech Electronics North America).

Best Girls Toy

FurReal Friends Butterscotch Pony—Hasbro

Also nominated are Bratz Forever Diamondz Fashion Dolls (MGA Entertainment), Digi Makeover (Radica USA), Littlest Pet Shop: Biggest Littlest Pet Shop (Hasbro) and Pixel Chix Love 2 Shop Mall (Mattel).



Best Boys Toy

Pirates of the Caribbean: Dead Man's Chest Ultimate Black Pearl Pirate Ship Playset—Zizzle

Also nominated are: Air Hogs RC Storm Launcher (Spin Master), Fast Talkin' Lightning McQueen (Mattel), Hot Wheels Radar Gun (Mattel) and Spy Video Car (Wild Planet).

Most Innovative Toy

FurReal Friends Butterscotch Pony—Hasbro

Also nominated are: Air Hogs RC Storm Launcher (Spin Master), Lego Mindstorms NXT (Lego Systems) and Moon Sand (Spin Master).



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Motorcycle mama

When she's not implementing interactive strategy and handing out Lunar Jim stickers to the many tourists who mistake her jam-packed, street-level office for a toy store, the CBC's Kim Wilson likes to take to the open highway on her black Honda Shadow VLX 600, which she affectionately calls Jet. The creative head of children's and youth programming discovered her love of motorcycles just three years ago, after a battle with thyroid cancer left her determined to never put personal goals on the backburner again.

So without further ado and with no riding experience whatsoever, Wilson signed up for a weekend crash course populated heavily by men in mid-life crisis mode who'd already ordered their expensive Harleys and head-to-toe leather riding gear. A scant few days later, she came out with her phase one license in

hand, something only 35% of the students managed to do.

Now Wilson spends much of her leisure time cruising the empty secondary highways north of Toronto, where there are acres and acres of open green space to explore. A self-proclaimed speed junkie who has tried just about every adrenaline sport going, Wilson often pushes her cruiser-style bike to its capacity. "I know it sounds silly," she says, "but there's a freedom that comes from being at one with this machine in the middle of nowhere with the air flying through you. It's a very zen experience."

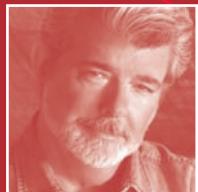
This summer, Wilson is hoping to take a longer roadtrip to Calgary to visit her brother.



CBC youth head Kim Wilson goes Easy Rider on the weekends

But before that, she'll make a stop at KidScreen Summit, where she'd be happy to engage in a little gear talk with anyone who shares her love of riding motorcycles. **JC**

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"4Kids TCG" continued from page 15

Coast out of Renton, Washington currently dominate the landscape, and it remains to be seen what impact 4Kids' entry will have on these category veterans. "Obviously, when you put something new on the shelf, unless you add more pegs, you're going to have to reduce something else," says Kahn. "That will be the retailer's decision."

One advantage 4Kids may have in negotiations with buyers is that Chaotic allows retailers to profit from online gaming, albeit indirectly. "Most retailers, if they're honest, are very upset about online games because they don't make any money from them," says Kahn. But with Chaotic (whose cards are embedded with codes that drive online gameplay), they'll get the margins associated with the sale of starter kits, booster packs and coded ancillary products like toys, and they'll generate goodwill from having provided consumers with added value. Once kids buy the

Chaotic cards, the cost of online gaming is free, which is a big deal for this less-than-flush demo, considering that some subscription-based online games cost as much as US\$20 a month.

Chaotic was originally launched in 2001 by a toyco called Dracco Company, which operates out of Copenhagen, Denmark. The pan-Scandinavian program ran for two and a half years and racked up sales of US\$54 million. More than 67%



Chaotic breaks new TCG ground with embedded codes that drive a vast online game

of the physical cards were uploaded for online gameplay, and the website had more than two million users at its peak—which is huge, considering the population of Scandinavia is just 24 million.

4Kids has spent the past two years retooling the art to skew a little older and testing the gameplay with boys nine to 14. The rollout plan for Chaotic gets into full swing this month with the 4Kids.TV launch of a same-name animated series whose purpose is to teach kids how to play the game. A co-pro with Vancouver, Canada's Bardel Entertainment, the show stars two boys who discover a secret portal in the trading card game they've been playing. They use it to enter the world of Perim, a parallel universe where the unique codes on their cards are scans of real creatures and battle gear that they use to collect more codes and advance in the game.

The cards themselves will hit card retailers in the spring, building into a summer mass-market entry with some major promotions scheduled for back-to-school. The plan is to license Chaotic in other product categories, and 4Kids is in talks with many potential partners. But the company wants to make sure the TV series, TCG and website gain traction before expanding the property. ■



RED TAPE WATCH

New Euro TV ad edict spells more of the same for kids

The European Parliament is supporting a controversial overhaul designed to relax TV advertising standards, but they won't stray far from the rules that kids broadcasters in EU countries already adhere to. The revisions move to increase the frequency of commercial breaks to every half hour. That's a step up for dramas, which can only broadcast ad breaks every 45 minutes now, but the standard for kids and news programming is already 30 minutes. The Parliament also amended the ban on junk food advertising, much to the dismay of consumer groups, recommending that service providers develop a voluntary code of conduct in kids programming to keep watch on foods high in fat, sugar and salt.

EU favors filters and .kid domain for web safety

The EU's Culture Committee is pushing new guidelines for protecting European kids from violent, pornographic and racist content on the internet. Its report recommends automatic filters or blocks that restrict access to harmful sites, and calls on providers to submit regularly updated lists of harmful sites with common abbreviations. Another suggestion is to create a generic domain name such as .kid to continuously screen sites and whistle-blow on those that may be considered inappropriate for children.

China to censor music and game imports

In the very same month it pledged to reform its tight policy on foreign TV and film content, China is ordering online music and game distributors to submit all imported products for approval by official government censors. The new rules apply to websites and mobile phone companies that distribute music, and they also ban the establishment of foreign-financed music distributors. Besides upholding government morals, the Chinese Ministry of Culture's website says the new controls protect Chinese companies that have lost market share to foreign rivals.

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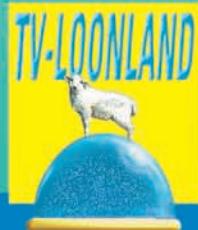
LP has sold in over 90 countries worldwide including: France 5, FIVE UK, ZDF Germany, RAI TRE Italy, RTP Portugal, ABC Australia, TV ONTARIO Canada, TELESCREEN Benelux, MNET South Africa, & RUV, DRTV, YLE, NRK, SVT throughout Scandinavia

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Mare Nostrum mixes toon styles to stay true to *Olive's* painterly aesthetic



What's developing in kids production

by gary rusak

French toonco finds joy in preschool book IP

Banking on the appeal of a built-in audience, Paris, France's Mare Nostrum is looking for production partners to help bring *Olive's Little Joys* to the small screen. The preschool book series by Lili Pissenlit boasts eight titles that have sold well in their native market. Their charm rests on a floppy-eared bunny protagonist and a striking 2-D/CGI backdrop that closely resembles the books' hand-painted illustrations (courtesy of Vanessa Gautier).

Mare Nostrum has worked the concept up as a 52 x 11-minute comedy-adventure series about Olive and his friends investigating the rocky coves, wild forests and abandoned farmhouses that pepper their Mediterranean island home.

In one ep, Olive is so frightened by his brother's yarn about a monster called Magou that he jumps in bed with his parents for the night. In the light of day the following morning, however, Olive feels much braver and heads out with his friends to trap the beastie. The pals set up a trap for Magou, but they get peckish waiting for him to rear his ugly head and run home for some pastries. When they come back, they find the trap sprung—except all it has caught is Olive's brother, who finally admits that Magou doesn't really exist.

Mare Nostrum plans to secure a domestic broadcast deal before shopping the US\$7.4-million series around to other European and international prodcos and kidnets. The company

expects production to begin before summer, with an eye towards delivering the show by October 2008.

Simpsons voice star makes Corner Stone's one-off sing

L.A.'s Corner Stone Animation is enlisting some big-name talent to break into the educational market with *Betsy's Kindergarten Adventures*. With vocal tracks from Nancy Cartwright (*The Simpsons*) and Tom Bosley (*Happy Days*), the US\$400,000 project consists of two 13-minute eps that encourage kids to use book smarts to solve real-world problems. For example, in one episode, Betsy's class learns about division in school and then uses the lessons to work out a sharing issue that crops up during recess.

Featuring traditional 2-D animation with a high-def finish, *Betsy's Kindergarten Adventures* tips its hat to Peanuts with its soundtrack, which will feature up-tempo jazz designed to complement the action. There is also a possibility that a live-action component will be added at some point in the future.

So far, Corner Stone has sold the show to PBS Kids, but the goal is to land a few more international pubcasters and ed-centric commercial nets by the time it's delivered in August. ■



PBS Kids has given the nod to *Betsy's* unique learning angle

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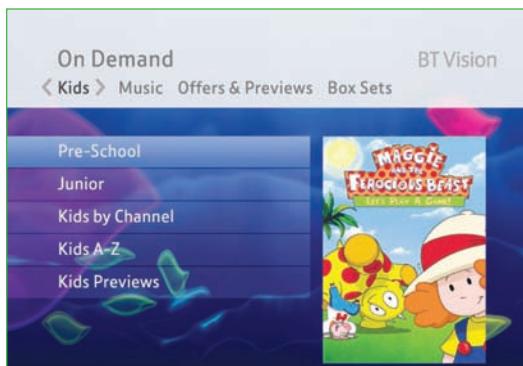
British Telcom's vision is inside the box

British Telecom made its first splash in broadcast waters last month with the launch of next-gen service BT Vision. With two dedicated kids channels already available and another in the works, children's programming represents a big content mandate going forward.

In addition to offering 40 free-to-air channels (one of which is CBBC) for free through its V-Box digital consoles, BT Vision's subscription menu includes Cartoon Network and Nickelodeon thematic packages.

And playing to the pick-and-choose nature of VOD delivery, head of television Kate Dean is also looking to pick up individual shows from indie producers. Her latest acquisitions for this stream include Nelvana's *Babar*, *Max and Ruby* and *Maggie and the Ferocious Beast* and HIT's *Kipper*, *Bob the Builder* and *Angelina Ballerina*.

Dean is aiming to hit a kids target that spans from preschoolers to 12-year-olds, and she still has some room in her schedule and budget for a few more launch acquisitions. "I'm looking at about 400 hours,



BT Vision offers a wide array of kids programming on VOD

split between preschool and eight to 12," says Dean, adding that she has already bought up the rights to between 250 and 300 hours. "There is a need to ramp up, but I also want to retain a certain amount of flexibility so when a new brand becomes a hit, I can go ahead and secure it."

Above and beyond the launch phase, Dean will begin buying for a refresh at the end of March, and she's keen to exploit the technological capacity of the new V-boxes in order to reinforce BT Vision's point of difference. "Any property that has interactivity

woven through it will be particularly appealing to us," she says. Educational programming may also be on her buying radar for 2007 since preliminary talks about a third kids channel have centered on that theme.

British Telecom estimates that roughly 14 million households in the U.K. still haven't made the jump into digital TV, citing an aversion to subscriptions as the reason why. In the short term, Dean says the company is hoping to crack two to three million of these tough nuts with fair, flexible pricing and no mandatory subscriptions. It's a concept that she calls "TV on their terms."

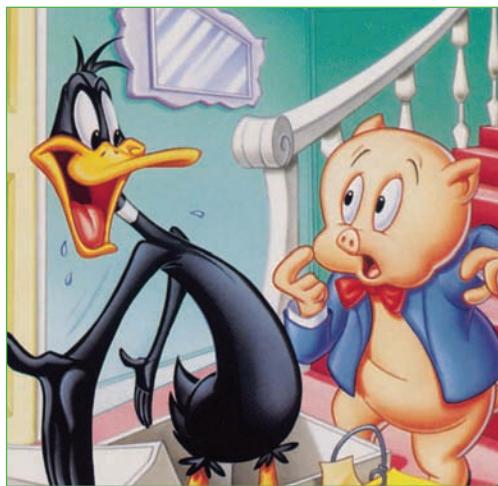
For the service's initial rollout in December, British Telecom seeded the market by giving away 50,000 free V-Boxes to broadband customers who pre-registered on its website. The boxes will eventually retail for around US\$380, plus installation fee.

For US\$12 a month, customers can subscribe to the full kids package, and US\$1 will be the standard VOD rate for a half hour of children's programming. **GR**

News in Brief

TAC/Pact speaking the same indie language

A merger between independent production orgs TAC (Wales) and Pact (the U.K.) looks likely to happen in early 2007. The upshot will be a bigger lobbying body with deeper pockets and a larger scope, and the union will also bolster Pact's Welsh-language capabilities. The establishment of a bilingual strategic board and a Pact office in Wales is expected to follow in the coming months.



Classic Looney Tunes are available for free at in2tv.com

Free classic toons are what's up, Doc

Warner Bros. and AOL's broadband network In2TV have just launched a new Looney Tunes channel that will be home to 100 rare shorts from deep in the Warner Bros. vault. Available for free and on-demand at www.in2tv.com are classics like voice legend Mel Blanc's debut as Porky Pig in *Porky in Wackyland* and *What's Up, Doc?*, the short that launched the most famous catchphrase of all time. The channel will also offer hundreds of longer-form Warner Bros. titles.

Alliance Atlantis for-sale sign draws interest

CanWest Global is being bandied about as a potential buyer for Alliance Atlantis, which recently announced it's on the market. With 13 specialty channels among its assets, including BBC Kids and Showcase Television, Alliance is estimated to be worth around US\$1.5 billion. The acquisition would appear to make sense for CanWest, which owns terrestrial net Global TV and may be looking to expand into specialties. Other players expected to be sniffing around the sales block include YTV and Nelvana parentco Corus Entertainment and Rogers Communication.

Got it Need it

Profiles in programming strategy

Anime Net breaks the genre's gender mould

by gary rusak

Having just pulled off a tricky transformation from VOD channel to 24/7 linear outlet in September, there's bound to be a lot of grinning and back-slapping going on at Houston, Texas-based Anime Network these days.

But Stacy Slanina is trying not to get caught up in the celebration because ID'ing what the channel's audience wants and filling those holes is serious business 365 days of the year. The Anime Network's director of programming and operations is on the front line of acquiring and scheduling content, and her current goal is to fill in around a core library of 5,000-plus hours from all the usual suspects, including ADV Films, Geneon Entertainment, Warner Bros. and Bandai.

With the building blocks of the schedule in place, Slanina is looking back to anime's pioneering days for new material. "We are looking for classic titles," she says. "Although it has already been licensed [by DIC Entertainment], *Speed Racer* would be a good acquisition in the future," because it hits a double demo of adults who are nostalgic about the genre's heyday and kids who are discovering anime's masterpieces for the first time.

Slanina usually acquires between 15 and 25 series a year, picking up the bulk of them in Q3 and Q4 to help forecast scheduling. But she constantly has an eye out for high-potential projects because her sked is flexible enough that it can always be reshuffled to accommodate something that's got a little heat behind it.

In terms of format, half-hours make up most of the lineup, but Slanina is also interested in longer-form features or mini-series, as well as shorts for side ventures such as the mobile channel Anime Network runs on Sprint TV. Besides classics, Slanina is also keeping her eyes peeled for high-quality series based on video game properties and robots, as well as programming that showcases Japanese



ADV Films' *Best Student Council* is part of Anime Network's plan to expand its female viewership

pop culture, including animated takes on reality TV and romantic-tinged shows for the increasingly important female demo.

In fact, internal Anime Network research indicates that the channel's fastest-growing audience is girls, which was the driving motivation behind launching a three-hour Girl Power Block on Wednesday nights last year. The formula that seems to best appeal to female anime fans is empowering shows with protagonists who stay strong as they face common growing-up issues. For example, Girl Power's anchor series is ADV Films' *Best Student Council*, in which an all-girl student government works to keep the school safe from evil. "It's fantasy-based, a little over-the-top, and a little extreme," says Slanina. Rounding out the block are Bee Train/ADV Films' *Spy Girls Noir* and Studio Deen's musical *Gravitational*, about an all-girl rock band.

In terms of penetration, Anime Network has experienced a 233% distribution increase in under three years, thanks to deals with service providers Time Warner, Comcast and Cablevision. The VOD component now reaches 95% of all VOD-enabled households in North America, and all tolled, 40 million homes in North America can dial the channel up with a touch of a button.

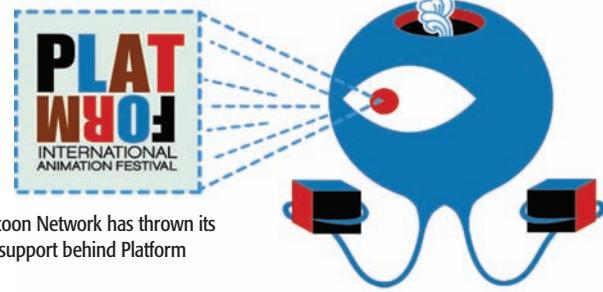
On the linear side of things, recent carriage deals with Harron Communications and Wide Open West, along with more than a dozen other service providers, have made the net a viable player in the broadcast landscape for animated programming. Although the linear channel hasn't been rated by Nielsen yet, the VOD service has consistently generated more than two million monthly impressions or downloads since its launch in 2002, more than 65% of which are triggered by the 12 to 16 demo. ■

New U.S. ani-fest to pool emerging talent

Many of us could probably get to the moon and back with the air miles we earn each year for business travel, but if you're on the hunt for emerging toon talent, it may be wise to consider adding another pitstop to your 2007 travel schedule. Renowned animation festival planner Irene Kotlarz (who's been running events since the '60s in toon hubs like Cambridge, Bristol and Cardiff) has teamed up with Cartoon Network to launch a new fest called Platform in Portland, Oregon from June 25 to 30.

The mission of the event is to provide a forum for celebrating and exploring new developments in animation, a mandate that's particularly apropos now, when media proliferation seems to be birthing new canvases for animated content almost daily. According to Kotlarz, there's a feeling in the community that other fests aren't doing a great job recognizing work in new media, which is making up more and more of animators' overall business these days. Weighing this need and the fact that there isn't a U.S. event that brings the region's animators together in full strength, it became pretty clear to Kotlarz that an opportunity existed.

Using seed money from Cartoon, which is keen to foster a new generation of animators adept at creating content for platforms



Cartoon Network has thrown its full support behind Platform

including mobile devices and the web, Kotlarz set about scouting locations and talking to folks in the industry about what the event should be.

In response to this feedback, she has come up with a comprehensive program that balances screenings and exhibitions with inspirational speakers (which were just being lined up at press time), networking opportunities and hands-on workshops. Platform also features a competition component that will award more than US\$50,000 in 19 categories, including "Best Television Series for Children," "Best Film for Children" and "Best Performance by an Animated Character." (Deadline for entry is March 1, and all the rules and regs are on-line at www.platformfestival.com.)

Platform is aiming to attract 1,000 attendees this first year, and Kotlarz expects animation students will come out in hordes. In order to make it easier for folks from all income brackets to participate fully, she's keeping the price of all-access admission low at US\$150 for the week (US\$85 for students). **JC**

Sales Roundup				
Program	Broadcaster	Style/Format	Demo	Producer/Distributor
Charlie and Lola	CCTV (China)	mixed-media/52 x 10 minutes	preschool	Tiger Aspect/BBC Worldwide
Code Lyoko	Cartoon Network Latin America	CGI/97 x half hours	six to 11	MoonScoop/Taffy Entertainment
Cotoons	Pop TV (Slovenia) C4U Entertainment (South Korea) Canal Panda (Portugal) Multimania (Russia) Tempo (Taiwan)	mixed-media/26 x 7 minutes	preschool	Films en Stock/Carrere Group
Fantastic Four	TV12 (Singapore) YTV and Vrak.TV (Canada) Cartoon Network Germany TV Catalunya and ETB (Spain)	2-D/52 x half hours	six to 11	Marathon Media, France 3, Jetix Europe, RAI, Cartoon Network, YTV/Marathon
Franny's Feet	EBS (South Korea)	2-D/39 x 22 minutes	preschool	Decode Entertainment
Lola & Virginia	RTP and Canal Panda (Portugal) Nickelodeon Asia	2-D/52 x 11 minutes	girls six to 12	Icon Animation, Millimages, France 3, TV Catalunya, ETB/Icon
Naughty Naughty Pets	TV12 and Kids Central (Singapore)	mixed media/26 x 3 minutes	preschool	Decode Entertainment
Pet Alien (season two)	Cartoon Network Asia	CGI/52 x 11 minutes	six to 11	Mike Young Productions, MoonScoop, TF1, France Crest, Telegael/Taffy Entertainment
SamSam	TV12 (Singapore) C4U Entertainment (South Korea) Yoyo (Taiwan)	CGI/52 x 7 minutes	four to six	Bayard Jeunesse Animation/Taffy Entertainment
Urban Vermin	Jetix Europe	CGI/26 x 22 minutes	six to 11	Decode Entertainment



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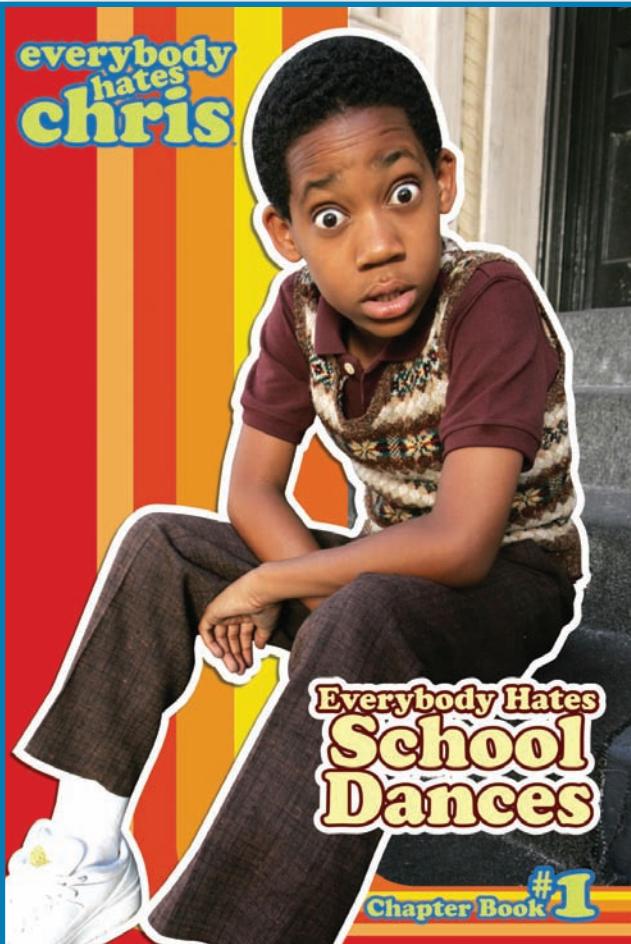
920
companies

250
exhibitors

160
buyers

62
countries

300
journalists



SIMON & SCHUSTER TURNS ITS SPOTLIGHT ON FORMAT INNOVATIONS

by **Lana Castleman**

**Bold moves—S&S
is spinning original
tween fiction by
drilling into the
DNA of the license**

featuring Nickelodeon faves SpongeBob SquarePants and Dora the Explorer are up first, and the publisher is on the hunt for tween licenses to pad out its programs for older kids.

According to Valerie Garfield, VP and associate publisher of Little Simon/Simon Spotlight, the plan is to push the envelope and give each property the imprint licenses a unique retail presence. "With Dora, for example, we didn't just say 'Let's do an 8x8 and a ready-to-read.'" Instead, her team pored over what current formats and new bookmaking technology would best suit Dora to create the interactive, lower-priced novelty product she says mass retailers are asking for right now.

One title, *Dora Rides to Bike Park* (US\$9.99), features a working bike bell that kids can play with as they read. Cousin Diego's

IN an effort to break out of the cookie-cutter product trap licensees sometimes fall into, Simon & Schuster's license imprint Simon Spotlight is shaking up its approach to IP-driven offerings. For the coming spring/summer line, the focus is on building mini-publishing programs emphasizing new novelty formats and storytelling tactics that tap into the DNA of the characters involved. New book formats

Swing, Diego, Swing! (US\$12.99) comes with plush toys of Diego and Baby Jaguar on a vine that can be attached by Velcro to various parts of the book as the action unfolds. Meanwhile, the mighty Sponge's *Party Pants* (US\$7.99) is a board book encased in his pineapple house. Notably, the plots of these titles are not derived directly from episodes of the three TV series.

Simon Spotlight's dance card for preschool and younger-skewing properties to flesh out its inaugural novelty offering is getting full, but Garfield admits she's aggressively pursuing the tween market and is continually scouting for hot licenses for the seven and up crowd. With older kids, however, the innovation is coming from the writing, not the add-on bells and whistles. Spotlight is breaking new ground this summer by launching original chapter books (US\$5.99 apiece) based on *Everybody Hates Chris* and an original fiction series (US\$5.99 each) featuring the Sprouse brothers from *The Suite Life of Zack & Cody*.

Garfield admits creating property-based books for tweens can be tricky. It's a media-savvy group that's also suspicious of having any brand/IP shoved at them, she explains. So the Sprouse brothers' book series 47 r.o.n.i.n. was developed in cooperation with the boys (who are represented by the Olsen twins' licensing agent DualStar) and plays on their aspirational qualities without referencing their TV alter-egos.

The adventure-laden spy stories are meant to engage tween boys, and the teen brothers acted as a sounding board for Simon Spotlight, identifying "cheesy" or unbelievable plot points. ■

CN to amuse India with theme parks

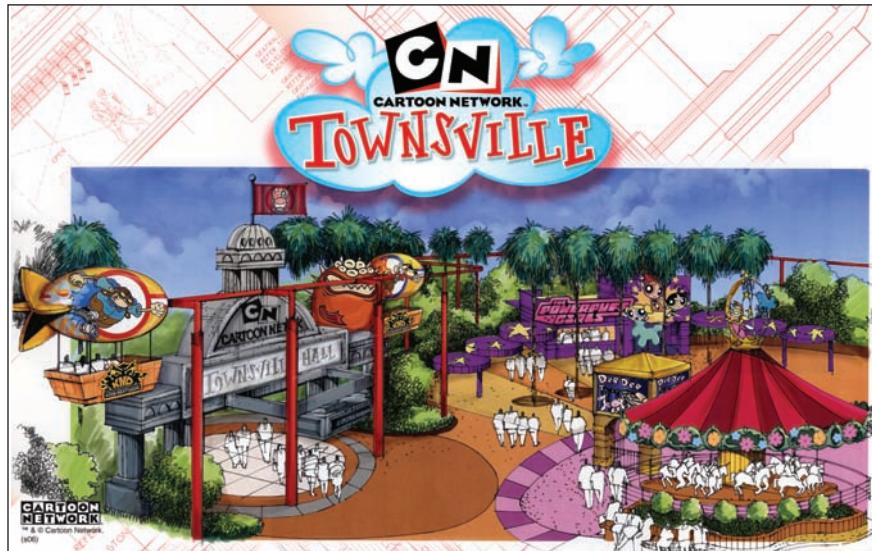
by gerard raiti

AS IP owners continue to eye the emerging market in India, Cartoon Network is gearing up to launch two theme parks by year's end in a bid to grab the attention of the country's 30 million leisure and amusement consumers.

The first park, Planet POGO, opens this June in Rohini, and Cartoon Network Townsville will follow in December, setting up camp in the town of Noida. The goal is to capitalize on growing brand awareness for Cartoon Network India and POGO in the region, built on the channels' dominance of the Indian kids TV landscape. (CN India cornered a 28% cable/satellite share of boys four to 14 in 2006, with POGO not far behind at 22%).

Cartoon Network India forged strategic alliances with International Recreations Parks and Unitech Amusement Parks to build the sites, selecting locations just outside New Delhi because the disposable income of the city's inhabitants is more than twice the national average.

CN's research indicates that amusement park locations have already been springing up at a good clip, with 53 sites established since



CN expects to draw a good chunk of India's 30 million leisure consumers to CN Townsville, opening in December

1993. And Ian Diamond, senior VP and GM for Turner Entertainment Networks Asia, expects to see the number of family entertainment centers (including theme parks, water parks and multiplexes) more than double to 500 outlets by the year 2010. The country's theme parks currently generate around US\$90 million

annually, but that number could explode to US\$300 million by the end of 2007, given that the entire Indian leisure industry is expected to grow to US\$1 billion from US\$227 million within the next three years. Not surprisingly, CN is in the midst of formulating a comprehensive marketing campaign to promote the new ventures on the ground and on-air, but couldn't discuss details at press time.

As for the parks themselves, Planet POGO will be the smaller of the two, featuring eight rides and seven interactive attractions, while CN Townsville will start out with 13 rides and nine attractions. Both parks will boast trains, playgrounds, rollercoaster-like rides, walk-around characters posing for photos, live shows and merry-go-rounds.

For India's children, the theme parks should help increase their sense of connection with CN's characters, and Diamond says the parks also provide a way of repaying the community for supporting Cartoon Network India over the past decade.

With the move, CN beats theme park juggernaut Disney on setting up amusement outlets in India. However, Disney's acquisition of Hungama TV and the establishment of a consumer products office in the region last year indicates CN won't likely be alone in the field for long. ■

Dates set for first Licensing in India forum

IF you're serious about investigating the potential of the Indian merch market first hand, it may be worth taking a closer look at Licensing in India, an event aimed at helping global IP owners get a handle on the local lay of the land. Organized by New York-based Licensing Brands International—a company that specializes in setting up trade shows in emerging markets—the event will take place in Bangalore, India between May 14 and 16.

The first day will be devoted to introductory seminars that should help familiarize licensors with the merchandising landscape in the country, examining logistics related to production, retail and legalities. On the second day, the four premier sponsors are to make presentations to a group of Indian licensees and retailers using a "roadshow" format. And then the event wraps up on day three with a retail tour to stand-alone shops, malls and other sales outlets in and around Bangalore.

At press time, United Media and StarFox India—Twentieth Century Fox Licensing & Merchandising's joint-venture with Indian licensing agency Star India—had signed on as lead sponsors. Christine Annechino, president of Licensing Brands International, says she expects to announce a full agenda and the rest of the event's sponsors within the month. Registration costs US\$2,500 per attendee. For more info, contact christine@licensinginindia.com. LC

News in Brief

Ubisoft scouts kids licenses to feed Wii

In 2006, French video game publishing giant Ubisoft stepped up its presence in the kids space, releasing games based on Sony's CGI film *Open Season* on nine platforms, as well as new titles in support of its own properties, Rayman and Petz. According to worldwide licensing director Christian Salomon, the current plan is to continue to expand the kids offering, and he's looking for solid licensing prospects from TV or film for 2008/2009 releases.

Why the focus on kids right now? Salomon says Ubisoft sees a lot of potential in Nintendo's family-oriented Wii console. North American consumers alone snapped up 600,000 units in Wii's first six days on the market this past November, and at roughly US\$249 apiece, its family-friendly price may trump competitors Xbox 360 and PS3 in this demo. Additionally, there's still life in the PS2 console when it comes to kid-oriented games, and Salomon says Ubisoft will continue to publish for the platform for the next two years. The company's next big kids release, *Teenage Mutant Ninja Turtles*, will be timed to get the most out of the March 23 debut of the CGI flick it's based on.



DIC lassos licensees for Horseland

L.A.'s DIC Entertainment has corralled a stable of partners for its equine property *Horseland*, which the company trotted out for the first time at Licensing Show 2006. The TV series currently airs on DIC/KOL's Saturday morning CBS block, and the merch rollout planned for fall 2007 hits all the key categories for the girls six to 12 demo. Look for Thinkway Toys (master toy), HarperCollins (publishing), Jerry Leigh (apparel), American Marketing Enterprises (sleepwear), Fast Forward (bags, backpacks) and Hanes Brands (underwear) to gallop into mass retail with equestrian-themed product.

In another merch move, DIC has just inked a first-look deal with Coral Spring, Florida's Alliance Entertainment for North American home entertainment and non-exclusive digital distribution rights. Under the agreement, Alliance has first dibs on new titles such as *Horseland*, as well as older programs from DIC's library.

LIMA throws a good party, eh?

In the first of what it hopes will be an annual event, industry org LIMA held a networking party last month in Toronto to help its Canuck members kick off the festive season in style. Hors d'oeuvres and shop talk spilled out of the swank Park Hyatt rooftop bar as LIMA president Charles Riotto solicited opinions on holding more Canada-focused events in the coming year. Hopefully, we'll have more to report on this front soon.



Licenses recently granted

Property	Granted by	Granted to	Product category	Demo	Release date
The Backyardigans	Nickelodeon Consumer Products	Simon & Schuster Leapfrog/V-Tech Paramount Home Entertainment Mega Brands	publishing electronic learning products videos/DVDs building toys	preschool	spring 2007
The Backyardigans, Dora the Explorer, Go, Diego, Go!					2007
Ben 10	Cartoon Network Enterprises	Jay Franco & Sons Accessory Innovations American Marketing Enterprises	towels, bedding, 3-D character pillows and sleeping bags headwear sleepwear	kids	spring/summer 2007
Groovy Girls	Manhattan Toys	Toy Concepts/GFT	toy instruments/musical products, home décor	tween girls	summer 2007
Pocoyo	Zinkia Entertainment	Big Picture Entertainment	videos/DVDs	preschool	spring 2007
Ratatouille	Disney Consumer Products	THQ	video games, wireless content	kids	summer 2007
Team Galaxy	Marathon/Jetix Consumer Products	Tennessee Hachette MLP	back-to-school, stationery (France) chapter books (France) apparel (France)	kids	fall 2007 March 2007 Q3 2007
Wallace and Gromit Shaun the Sheep	Aardman Animations	Egmont Publishing	books	kids	Q3 2007



Nielsen's latest yardstick should help retailers make a bigger product impact

advertisers allocate their dollars with more confidence.

Despite lacking a scientific model for measuring its reach, in-store marketing is the sixth-largest marketing medium in the U.S., accounting for US\$18.6 billion in ad spend in 2005. And all the big retail players have been significantly stepping up their efforts to court this kind of business of late. (As just one example, Wal-Mart has spent the past five years steadily growing its in-store broadcast network, Wal-Mart TV, which airs department-specific programming made up of repurposed network content and product advertisements.)

To figure out what kind of data can be successfully mined in the medium, Chicago's In-Store Marketing Institute conducted a study last year involving a consortium of manufacturers including 3M, Coca-Cola, Kellogg, Procter & Gamble and Disney, as well as retailers Albertsons, Kroger, Walgreens and Wal-Mart. Entitled P.R.I.S.M. (Pioneering Research for an In-Store Metric), the project involved counting traffic across 63 product categories in 10 stores

NIELSEN LAUNCHES FIRST-EVER IN-STORE MARKETING METRIC

by kate calder

using infrared sensors positioned in aisles, perimeter locations and entrance/exit areas.

Nielsen In-Store is hooking up with the Institute on a second phase of research this year that will measure more precisely who's in the store, using info from two additional sources: existing customer-base data compiled by the retailers, and employees from Nielsen's VNU subsidiary deployed in select stores to personally verify estimates.

According to George Wishart, global managing director of Nielsen In-Store, this follow-up study will include more companies and comprise the foundation of the official service, which should roll out for purchase in 2008. Down the road, Nielsen In-Store is also counting on leveraging the global reach of VNU (which tracks POS sales in 90 countries) to extend the service to the international market.

The P.R.I.S.M. method does have its limitations, a big one being that it can't produce hard data on whether in-store marketing is influencing purchasing decisions. But the In-Store Marketing Institute maintains that comparing audience reach figures with POS data will give marketers a better gauge for determining how various in-store communications are performing on the front lines.

Wishart's hope is that the service will create a new currency standard within the industry for buying and selling this type of media real estate. For retailers, he feels the biggest gain will be insight into the effectiveness of strategies revolving around marketing, layout, product positioning, adjacencies and consumer behavior. And manufacturers should benefit from being able to plot campaigns that strike a better balance between retail and traditional advertising. ■

Disney goes direct-to-retail in footwear

Disney Consumer Products is bringing more of its licensing business in-house this year, having recently inked a direct-to-retail deal with Payless to develop an exclusive line of kids shoes. The multi-year partnership will see Payless source, market and sell the new line in its 4,500-plus stores, although the two companies will work together on design and retail marketing initiatives.

Featuring characters from Mouse House franchises such as Disney Princesses, Power Rangers, Winnie the Pooh, The Incredibles and Finding Nemo, the first shoes are scheduled to roll out this spring, with an expanded line due in time for the back-to-school season. Prices will range from US\$12 to US\$22, which is on par with other licensed lines.

Both Disney and Payless claim this streamlined deal model will have a bigger impact on value than price. Payless couldn't divulge details about the



A new Payless shoe line will feature fave Disney characters like Winnie the Pooh

shoe design at press time as the line is still in development, but the company says working directly with the Disney team will enable it to feature more on-trend styles.

Providing consumers with more bang for their buck is an admirable goal, to be sure. But there are other benefits to be had from this type of model.

For one thing, it eliminates the need to pay royalties to a licensee, meaning more money goes back to the property owner. And it also gives Disney more direct control over the creative direction of its licensing programs.

The Payless deal isn't the first direct-to-retail partnership Disney has forged, and it won't likely be the last either. This past summer, the company connected directly with U.S. grocery retailer Kroger to produce Disney Magic Selections food and health & beauty products. But the company isn't ready to forgo traditional licensing models altogether. For the time being at least, Disney plans to continue working with its stable of footwear licensees. **KC**

APPOINTMENT NOTICE



KidScreen Editor Jocelyn Christie is thrilled to announce a couple of strategic promotions that will enhance the editorial team as we prepare to launch a daily online newsletter and kids IP database next month.

Managing Editor Lana Castleman will add Online Editor to her current title and oversee these developing projects, while continuing to guide our special reports content and licensing industry coverage.

Working with Lana on the newsletter as Online Staff Writer will be **Gary Rusak**, who has chiefly been feeding into our production and programming section since joining the team as Staff Writer in May.



If you'd like to congratulate Gary and Lana on their well-deserved promotions, or if you'd like to find out more about our newsletter and database, please drop them a line. **Lana** can be reached at **416-408-2300 ext. 334** (lcastleman@brunico.com) and **Gary** at **416-408-2300 ext. 441** (grusak@brunico.com).

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**MTV's ad clients
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plans to use the teen feedback to inform business and schedule planning for various branches of MTV Networks.

The launch group of teens has been recruited through mbuzzy's community, which boasts 500,000 users, as well as The-N.com and MTV's content sharing site Quizilla.com. Radha Subramanyam, VP of research and planning at The N, says the panel deliberately includes viewers and non-viewers in order to avoid fan-based bias and better understand what it will take to attract new eyeballs.

Panelists can expect to be contacted about once a month to answer questions concerning their lifestyle (touching on things like fashion choices and leisure time pursuits), as well as specific TV shows and mobile programming from MTV. Screening criteria for each survey will allow researchers to send out targeted questions to specific demographics split off by gender and age.

But will thousands of teens respond to questionnaires pinged to them while they're hanging out on a Saturday

THE N STUDIES TEENS IN THEIR NATURAL MOBILE HABITAT

by kate calder

Looking for insight into "the complex mind of the digital generation," The N has launched a new research panel to keep in touch with 10,000 teens via their favorite medium—the cell phone. Dubbed Teens Everywhere, the initiative is a collaboration with L.A.-based online research firm OTX and mobile platform mbuzzy, and The N

night? Subramanyam admits that's something The N wondered about. After all, the program isn't offering free minutes or any other financial incentive for participating. But she says an initial beta-test put those concerns to rest, and she expects a response ratio of 300 to 500 replies for every 5,000 teens reached.

More than other demos of cell phone users, teens seem to have an inherent desire to be heard and a genuine willingness to give their opinion. And if that isn't motivation enough, then there's the lure of free stuff, namely digital assets they can use to personalize their phones. "The content serves a promotional purpose for us," says Subramanyam. "And they really like free ring tones, wallpaper and screen savers."

The project also represents an opportunity for MTV's advertisers on a few different levels. For starters, they can access the data mined through the surveys. But they'll also have the opportunity to send out their own questions to the panel. "We have many integrated marketing opportunities at The N, and this will be another marketing function," says Subramanyam, adding that a cost structure for this ad client service hasn't been established yet.

As part of the campaign, the network has set up a social networking microsite on mbuzzy's community platform where users can download, create, store and share content. The N can track content movement and should be able to glean info from what gets shared and forwarded the most. "Those are the interesting questions all of us have in this new space. And now we have this great laboratory to watch teens in action," says Subramanyam. ■

Nick serves gatekeepers with new web hub

Every brand manager worth their salt knows how crucial it is to curry favor with parents, who have an ever-keener interest in their kids' media consumption habits. But launching a thinly veiled campaign to win them over will only make media-savvy moms and dads doubt your motives. Nickelodeon, a natural role model for many kids entertainment companies, may have found a way to win parents' respect by engaging them in an outlet designed just for them.

For the past several months, Nick has been working on a multi-dimensional interactive parenting website. Without a self-promotional Nick toon pop-up or banner ad in sight, Parentsconnect.com is an online community for parents and caregivers that speaks to them and keeps quiet about what it has lined up for their kids. "This is another step in our company's online strategy to super-serve passionate, targeted audiences... in this case, parents," says Judy McGrath, chairman and CEO of MTV Networks.

The site, which is slated to go live later on this quarter, lets users search for parent-to-parent advice and activities by age of child, personal interest and location. Parents can develop customized home pages and use discussion boards to connect with each other and share their child-rearing experiences. Twenty trained moderators, who are parents themselves, serve as "host parents," recommending articles or links and helping users navigate the site and maintain blogs. In addition, GoCityKids.com, which Nickelodeon recently acquired, is featured on the site as a guide to local family activities and events.

In terms of its business model, Parentsconnect will feature display advertising, as well as contextual, integrated and direct marketing for products geared to families. Nissan, for example, was a major advertiser for the beta-launch with messaging touting its family-friendly 2007 Nissan Quest.

Nick will kick its parental outreach up a notch in Q4, when it plans to add a hub for user-generated broadband video to the site. This move is bound to be a hit with the target demo, since most of them love nothing better than showing videos of their little cuties. "Every parent wants to share their child's first day of school or other milestone moments," says Tanya Van Court, SVP of preschool and parents online at Nickelodeon. "But there isn't a great place for them to do that today and share it with a community that really understands and cares about it as much as they do."

The gameplan also calls for local discussion boards, user-created polls and clubs, newsletters based on specific community interests and more social networking features down the line. **KC**

Play-Doh shoes offer more for parents

Making tracks to serve the preschool market in partnership with Hasbro, shoe giant Reebok is banking on a gift-with-purchase offer to cut it with value-conscious parents and Play-Doh-loving kids.

The Versaflex Play-Doh shoe collection has just rolled out at mass after a six-month sneak preview in State-side Kids Footlocker, Sears and Shoe Show stores. Available in toddler sizes four to 10 (which loosely translates into kids ages one to three) and priced at US\$30, the already affordable shoes come packaged with two one-ounce cans of Play-Doh. The pliable compound is the type of product that moms tend to buy in bulk because kids need a wide variety of colors to make their imaginations come to life. So really, this is an opportunity to kill two birds with one low-priced stone, says Bryony Bouyer, SVP for the Americas at Hasbro Properties Group.



Packs of Play-Doh will accompany Reebok's high-tech toddler footwear in-store

Besides the Play-Doh bonus, the shoes come in six bright colors and have some serious built-in engineering to accommodate a preschooler's growing foot. The Versaflex technology includes flex grooves on the outer sole for proper foot and arch development, wide upper construction that matches the shape of a tot's foot and lightweight materials that make it easy for kids to walk naturally. As well, a Qwik-Ease closure has just the right amount of stretch for a snug fit.

Reebok isn't releasing initial sales figures, but according to Patricia Cho, director of global marketing and business development for kids footwear, the line has done particularly well in several Southern states. Cho says the promotion will last throughout the year and is marketed through in-store displays with brightly colored kid-friendly packaging. **KC**

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Microsoft rolls out YouTube for gamers

by gary rusak

Looking to harness untapped creativity in the gaming community and spurred on by its own need for cost-effective game development, Microsoft has launched XNA Game Studio Express, a program designed to turn players into developers.

The application empowers users to create detailed video games on their home PCs and then move them over to their Xbox 360 consoles. Once they've subscribed and downloaded the XNA Creators Club package (US\$49 for four months or US\$99 for a year) from the Xbox Live Marketplace, gamers will have access to thousands of video game assets, models, starter kits and tutorials.

According to Dave Mitchell, director of marketing for the Microsoft Game Developer Group, the top end of the youth demo is expected to rack up some heavy usage of the program. "We are making it easy to take something from concept to reality, even for kids in their early teens."

To this end, game developer partners such as Turbo Squid and Garage Games designed the software with easy drag-and-drop functionality. For example, on the Turbo Squid website, XNA subscribers will be able to browse through thousands of compatible models of tanks, airplanes and other popular game staples, and then grab the ones that fit into their own creations with a simple mouse click. "We hide the plumbing," explains Mitchell.

The concept behind XNA taps into the user-generated content tide that has



swept over the cultural landscape in the last year or so, with YouTube's success only the most glaring example. In this spirit, the Microsoft program's stated aim is not only to help layfolk make video games, but also to facilitate an online community where their creations can be downloaded, discussed, tweaked and rated.

The hope is to complement the high-powered, high-gloss, big-budget titles that are in development at well-established gamecos. With so much money going into these games, sometimes the stakes are too high to take a gamble on a really innovative idea. Mitchell anticipates the XNA community will be the perfect breeding and testing ground for out-of-the-box concepts, given its next-to-nothing overhead. "XNA users are going to dive off the deep end

and create things that are completely off the wall," says Mitchell. "And a lot of people out there are starving for something different."

Mitchell envisions a future model in which the most successful games are plucked from the XNA community and released through mainstream retail portals, with the content providers being compensated for their creative work.

In the short term, however, the company is pleased with the initial activity on the network. More than 250,000 customers had downloaded the beta version at press time, and the first game was posted within five hours of the program's launch on December 11. Although it's not talking about its expectations in detail, Microsoft hopes to turn a fair-sized portion of Xbox Live's four million subscribers onto XNA. ■

Survey says... Folks are frothing for 4G

The next phase in tech evolution might come a little sooner than we thought. According to a Harris Interactive poll that was released in December, consumers say they are ready for 4G, the elusive network of networks that will integrate consumer electronics, communication technology and a wireless pipeline at an optimum bit rate.

According to the survey, 49% of adults find the idea of 4G appealing, and roughly 34% say they would likely subscribe to such a service. The early adoption rate is considered high, too—about 7% of those polled say they would be interested in subscribing "at launch."

The survey also indicates that the service market for 4G is wide open, with consumers looking to internet providers first and companies like Google and Microsoft close behind. However, an overwhelming majority (77%) of respondents say they would be averse to signing a binding long-term contract for service. **GR**



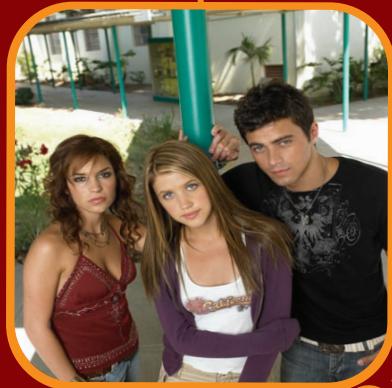
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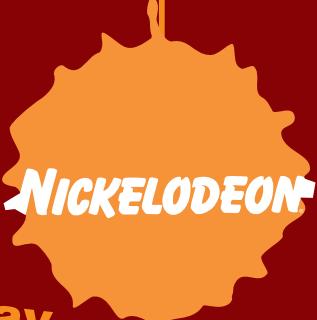
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on the laugh track

**Live-action kids comedy
is hot, but gaining real
traction is a long shot**

by gary rusak

There's little doubt that Disney Channel's live-action musical/comedy *High School Musical* has struck a serious chord with tweens the world over since its U.S. debut a year ago. The made-for-TV movie that mashes *Grease* and *West Side Story* with *Saved by the Bell* has since sold into more than 20 territories and spawned a broad-based consumer products program in its home country. And the House of Mouse continues to mine the live-action comedy/musical vein, following up *HSM* with *Hannah Montana*. The half-hour show starring Miley Cyrus and achy-breaky dad Billy Ray debuted last spring and now garners consistently strong ratings in the U.S., at times ranking second only to *SpongeBob SquarePants* with kids nine to 14. Not surprisingly, one of the refrains overheard repeatedly from broadcasters at MIPCOM this past October was, "We're looking for the next *HSM*."

Despite the apparent uptick in market demand, it's not likely that many producers will hit the mother lode with this genre. Like its dramatic sibling, live-action comedy is tough going. But it's not impossible for international indies to make it work. What follows is guide to riding the somewhat bumpy laugh track.

Production and budget hurdles

One of the major limitations that producers and broadcasters face when they decide to invest in live-action comedy aimed at the tween demo is the North American double standard. While audiences across Europe and Asia have no problem watching American teen and tween shows dubbed into their

own language, the same does not hold true for shows originating outside of the U.S.

"The American audience is not used to hearing a British accent; it is an issue," says Annie Miles, director of London, England's Talent TV and executive producer of live-action reality show *Best of Friends*, which airs on CBBC. "When we put deals together, we tend to leave North America out of our economic model because it really is a long shot for us." From a content point of view, Miles says there's another barrier. The "you can do anything/pull yourself up by the bootstraps" scrappiness that drives character/plot development and international sales is uniquely American and very difficult for outsiders to duplicate.

Nina Hahn, VP of international development for Nickelodeon International, sees it differently. She believes there is hope for non-North American productions looking to crack the U.S. market. "Audiences that have been exposed to European products in preschool might be more open to other accents as they grow older, so we might see that attitude change in the near future." As an example, Hahn points to collaborations with European creators that have traveled successfully to the North American market. Aardman Animation's *Purple and Brown* short series, for one, was produced in the U.K. and aired in the Netherlands, the U.K. and the U.S. Moreover, *LazyTown*, created by Iceland's Magnus Scheving, is in its third season on Nick in the U.S., not to mention airing in more than 100 other territories.

But the geographical limitation of live action is really just a chainlink in the financial fence that often pens this genre in.

While producers from Paris to Melbourne are eager to duplicate the successes of Disney, they soon discover that live-action comedy is not as financially advantageous as animation for a number of other reasons.

"In general, animation is still probably more expensive to produce than live action," says Miles. She puts the half-hour rate at between US\$200,000 and US\$250,000, whereas animation usually starts at US\$350,000 per half hour.

That said, Miles may be underestimating costs. Beth Stevenson, a partner at Toronto, Canada's Decode Entertainment, says her company can produce world-class animation for around US\$300,000 per half hour, "but it's very difficult to do live action for that." When you're looking at competing with in-house series from the likes of Disney and Nick that sport high production values and budgets in the US\$400,000 to US\$500,000 range, she says indie production budgets have to increase accordingly.



Additionally, Stevenson points to the Mouse's casting genius (see "Star search: Tips from Disney's top talent hunter" on page 41) as the real reason for its standout success. "Nobody touches Disney in this area," she says. "It's not even a formula that it uses, it's an instinct that it has." The company, she explains, has an uncanny ability to bring kids to the screen that "other kids want to be and want to hang out with."

Another major financial drawback of live-action comedy, when compared to animation, is that it typically has a much shorter shelf life that restricts back-catalogue distribution sales to a limited four- or five-year window. With fashion and style moving at lightning speed, shows featuring kids sporting modern-day duds are far more

susceptible to becoming outdated. Lame clothes simply won't do for the fashion-conscious tween target.

This also makes it tougher to compete with animation. "It's not that the overall budgets are that far off, but when you factor in the playability and functionality [of live action], it becomes more expensive than animation," says Phil Piazza, VP of programming and business development for Corus Children's Television. Right now, he's scouting for family-driven gender-neutral comedies with limited success. "Really, the next *Malcolm in the Middle* is what we are looking for." He has yet to find it.

The other kink that might give producers pause before they consider sinking capital into live-action series is that even the hot stuff has very limited merchandising potential, narrowing one's financing options significantly.

"You're looking at competing with in-house series from Disney and Nick that sport high production values and budgets in the US\$400,000 to US\$500,000 range."

Beth Stevenson, Decode

The rules of tween engagement

If the economics aren't great, the product doesn't travel well from international territories to North America, and there's no real back-end merch pay-off, then why bother?

The answer comes down to audience. Tweens, especially girls, are eager to see themselves on the same screen they have been watching since they were in diapers.

Hahn confirms that Nick's tween viewer appetite for light-hearted live-action fare continues to grow. "It's extremely hot right now," she says, adding that shows such as *Zoey 101*, starring Britney Spears' sister Jamie Lynn as the only girl in an all-boys boarding school, consistently ranks high in both ratings and viewer feedback. The series airs in more than 100 territories and is one of the top-rated shows for the demo in every one of them; it's garnered top-10 rankings in the U.K., Australia, Colombia and Brazil. Hahn credits the program's ability to speak to tweens in a language they can understand for its success.

"[*Zoey*] deals with topics and issues common to tweens around the world like school, dating, friends and social activities," says Hahn. Also, its producers pay particular attention to fashion and music, two international pillars of the tween girl lifestyle.

Star search: Tips from Disney's top talent hunter

IT seems weird to use the phrase "gut instinct" to characterize the actions of a global corporation, but it keeps popping up amongst execs from both the production and broadcast industries when they talk about Disney's knack for casting. The entertainment goliath continues to ferret out adolescent stars in the making whose on-screen antics manage to capture and captivate viewers.

Hannah Montana, *Lizzie McGuire*, *That's So Raven* and *High School Musical* owe more than a modicum of their success to their charismatic young stars. And the person charged with capturing that lightning in a bottle is Judy Taylor, VP of casting and talent relations for Disney Channel.

Taylor has been casting Disney Channel movies since 1997, starting out as a freelancer before joining the company full time in 2004. So what exactly are the qualities that she looks for when searching for the next breakthrough star?

"We are looking for characters that are aspirational for our audience, but at the same time are relatable," says Taylor, trying to define the seeming paradox of finding a teen that kids want to be who doesn't stir up feelings of jealousy or envy.

The intense screening process for a typical Disney Channel film begins with hundreds of actor profiles submitted via agents. During the first round of selection, an assistant casting director will narrow down the field to 10 to 20 actors for each role. The chosen few will then be scrutinized by Taylor.

"I sit with them for a while to get to know their personality, and we talk about what they like to do, their favorite television shows, etc," she says.

After that, Taylor narrows it down to three or four candidates before auditioning them in front of the show's executives, directors and producers. However, the process is always in flux; script changes and character tweaks send the whole shebang back to square one time and time again.

Of course, Disney's massive reach doesn't hurt its chances of finding the cream of the kid talent crop. While working primarily out of New York and L.A. and accepting submissions from agents, Taylor also often hits the road in search of the next Hilary Duff or Miley Cyrus.

"We want to find the diamond in the rough," she says. "We are always looking for new kids... We try open calls in cities periodically to get a taste for the product."



Disney pored over thousands of actor profiles to pick the right cast for hit *High School Musical*

The next project that will put Taylor's skills to the test is *Jump In*, a 90-minute Disney Channel movie bowing this month. The flick pairs *HSM* actor Corbin Bleu with *Akeelah and the Bee* star Keke Palmer in a story about an odd couple joining forces to win a Double Dutch tournament. Although not technically a musical, Disney is playing to its strength and promises a soundtrack with catchy original songs. **GR**

But perhaps the most universal themes running through the top-tier tween comedies are wish fulfillment and aspiration. If a show hopes to achieve even a little market buoyancy, it has to offer viewers characters and situations they can aspire to.

For example, in Decode's upcoming half-hour series *Glimmer* (starting production this year), five students are asked to write for a struggling youth-oriented magazine. The opportunity to join the masthead and report on youth issues gives the characters a chance to hobnob with celebrities, get VIP treatment and express themselves in a way that most of the audience only dreams about.

The same could be said for Granada International's *Bel's Boys*, a series currently airing on CiTV in which nine-year-old Bel takes on the management of a boy band. Certainly, Miley Cyrus' double identity in *Hannah Montana* is the stuff of girls' fantasies, so there's a chance that it will work for Bel, too.

Following the U.S. blueprint

So how do you make it work? The dollars are tight, so creativity and ingenuity are often a producer's greatest allies. While dealing with obstacles not faced by animated productions, including child-actor regulations, fickle adolescent stars, and

large casts and sets, Decode has found success utilizing a few simple techniques to try and level the economic playing field. "We shoot less, block shoot, and hire multiple directors who can prep two episodes at the same time," Stevenson says.

From the outset of production on *Glimmer*, the company will employ a block shooting schedule across multiple episodes as a key way to save time and money. Meanwhile, Donna Friedman Meir, National Geographic's president of kids programming and production, says something as simple as avoiding close-up mouth shots can increase a project's sellability because it makes dubbing into other languages much easier.

However, the most likely way to make ends meet is to follow the blueprint laid down by North American-produced live-action comedies. Thanks to the globalization of U.S. culture, in particular, kids are finding they have more similarities than differences.

Stevenson couldn't agree more with this assertion, and points to the sale of Decode's own live-action comedy *Naturally Sadie* into countries as disparate as Ireland, Hong Kong, India, the Netherlands and Disney Channel US as proof positive. The show hits upon the aspirational aspect that is a staple ingredient of the genre.

Sadie Hawthorne is a smart and appealing tween with a keen interest in nature. She has two best friends who are always in her

corner. In this particular instance, the audience wishes for the kind of endearing and unconditional friendships the protagonist enjoys, rather than aspiring to something as high-gloss as being a rock star or (gulp) a magazine writer.

Universal laughs—"Everyone can relate to that stage of life when all of a sudden your parents embarrass you, your body is changing, you kind of don't hate the opposite sex anymore, and your life is getting more complicated."

Cathy Payne, Southern Star

"It has sold exceedingly well to the international market," says Stevenson. "If you are a 12-year-old girl in Germany, by now you are used to watching *Sabrina the Teenage Witch* and *Lizzie McGuire*—you just grow up with that stuff."

Emmanuelle Namiech, head of children's acquisitions for Granada International, says that comedy is the most fruitful path to take for those interested in making international live-action sales. "A lot of the issues dealt with are universal, and the themes can be picked up around the world," she says. To wit, *Bel's Boys* follows the formula by using a light touch to appeal to a broader market.

Dramas or more serious programs only tend to work if they're infused with a very local sensibility, Namiech explains. But comedy, by nature, has a much wider appeal. "It just works better," she says.

And Euro nets have also entered into co-productions in the genre. *Genie in the House*, a joint Nickelodeon UK, Tiji and MJTV series, seems to have gotten the formula right, overcoming the perceived divide between English and French humor.

The show represents a conscious effort to capture the black magic of *Sabrina the Teenage Witch* and centers around a fourth-century genie named Adil, who is discovered by two tween sisters. So far, 26 half hours have been shot in London in English to best facilitate international sales. It's then dubbed into French for the Canal J audience.

"It's always a simple story," says Pierre Belaisch, deputy managing director of programming for Canal J, Tiji and Filles TV, describing the key to the series. "The Genie is sort of a

clown, and they are always trying to hide the magic from their father."

Shot on a London soundstage, but written by a France-based team, the show bowed on Nickelodeon UK in May and Canal J in September. It has been performing impressively ever since, ranking as the number-one show on Nick UK shortly after its debut. Belaisch expects to summon up



another 26 half hours in the near future, with an eye to bringing that number up to 78 and roll them out internationally in the next year or two.

"I believe the demand for live-action comedy has always been high," adds Cathy Payne, international chief executive of Australian producer/distributor Southern Star. In short, the experiences depicted in these shows cut across cultural borders. "Everyone can relate to that stage of life when all of a sudden your parents embarrass you, your body is changing, you kind of don't hate the opposite sex anymore, and your life is getting more complicated," she says.

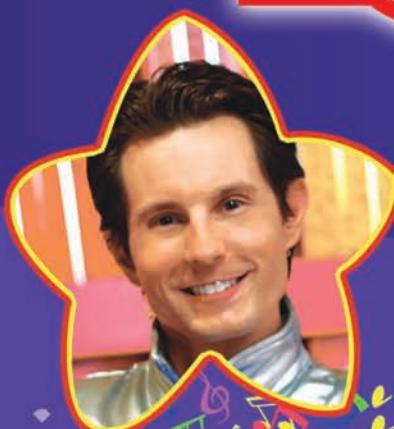
Wearing her international distributor's hat, Payne says there is a need in the marketplace for more of this type of programming, even if it can't break into the North American market.

One show that Payne fingers as performing particularly well across cultural lines is Wark Clements/Burberry Productions/Rialto Films' *The Sleepover Club*. Set in the fictional Australian suburb of Crescent Bay, the series stars a group of tween girls who form a club to share secrets and growing pains centered around the themes of friendship and belonging. Southern Star has so far managed to sell the show into Australia, the U.K., Ireland, New Zealand, Germany, France, Spain, Italy, Canada and throughout Asia and South America. ■

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Radarscreen

Tight times for CGI films and related consumer products

by lana castleman

Talk in animated feature film circles has turned to the perceived glut of CGI family flicks flooding the market. To be sure, 2006 was a watershed year, with more CGI toons hitting U.S. theaters than ever before—16 were eligible for the best animated feature Oscar in 2007. And while the competition at the box office heats up, studio consumer products pros are faced with the task of convincing retailers and consumers that their films and related merch merit attention in an environment already plagued by shrinking sales margins and shelf space.

The past year saw the once flop-proof CGI genre produce its fair share of box-office disappointments—including Disney's *The Wild* and Warner Bros.' *Ant Bully*, which respectively racked up just US\$37 million and US\$28 million in domestic ticket sales. The biggest domestic earner, Disney/Pixar's *Cars* (US\$244 million), marked the joint-venture's lowest take since 1998's *A Bug's Life*, and DreamWorks Animation is likely to write down costs on *Flushed Away*; it grossed US\$129 million worldwide, but its associated costs ran around US\$143 million.

Turning to the ancillary market, studio licensing execs are not insensitive to the idea that consumers may be suffering from animation fatigue, and that parents, in particular, might be having difficulty distinguishing a toy based on one wise-cracking talking animal from another. DreamWorks Consumer Products head of licensing and retail marketing Rick Rekedal, for one, believes the market fallout has already started, noting fewer CGI releases are set for 2007 and even fewer still are based on original material.

But all players continue to formulate plans on how to best navigate these choppy CP waters. For example, with Fox's 2008 release *Horton Hears a Who*, Dr. Seuss Enterprises is attempting to remain above the fray by not licensing movie-specific product at all. "Merchandise will be based on our classic *Horton* book program because it's timeless and has a longer shelf life," says Susan Brandt, EVP of licensing and marketing. The program will also be limited to one mass retailer for apparel, toys, health & beauty and a targeted book and gift line.

For its part, undisputed movie licensing champ Disney Consumer Products hasn't drifted into comfortable complacency. Mary Beech, DCP VP and GM of animation marketing, says it's a more competitive environment, and she has noticed that retailers are asking to see CGI films at earlier stages in their development. Accordingly, the House of Mouse has upped its game in product innovation, involving filmmakers/artists in merch development to make its film-based product stand out in the crowd.

Product has to be authentic and true to the story, Beech explains. "Toys are easy, but with something like melamine plates and cups, it's a bit harder." For *Ratatouille*, bowing this summer, her team went the extra mile to create melamine that looks like plates found in French cafés to reflect the movie's Parisian culinary setting. Additionally, items as mundane as T-shirts have been given an extra dimension with a scratch-and-sniff feature; one style will smell like fresh-baked pastries, for example. The creators who've worked on *Ratatouille* also have a hand in making product. One of the film's animators illustrated the tie-in book *Too Many Cooks*, and Beech says it's standard practice to pair creators with experts in each product category to see what innovations they can come up with. ■



To help it stand out on crowded shelves, film creators and category experts developed *Ratatouille* product together

RadarScreen

Title & Primary Target Audience	Release Date	Story Line (A: animation, L: live action, CG: computer generated images)	Studio & Distributor	Licensing Contact	Promotion Contact	Licensees & Promotional Partners
Spider-Man 3	Family	(L) The third installment of the series finds Spider-Man on top of the world, enjoying public adulation and fame. However, a rival for his beloved MJ's affection and two new super-villains, Sandman and Venom, could spoil his fun. The original cast and director return in this leg of the franchise that has grossed more than US\$1.5 billion worldwide.	Columbia Pictures/Marvel Studios/Laura Ziskin Productions	Marvel Studios, 212-576-4026	Mary Coss Robino, SVP of global promotions, Sony Pictures Consumer Products, 310-244-3999, mary_robino@spesony.com; Chris Cerbo, director of global promotions, Sony Pictures Consumer Products, 310-244-2759, chris_cerbo@spesony.com	Licensees: Hasbro (master toy), Mega Bloks (construction), MGA (toys), Hallmark (social expressions and party goods), Activision (interactive games), Disguise (costumes) and HarperCollins (publishing). Several additional deals are expected to be made in advance of the opening.
Shrek the Third	Family	(CG) The big green ogre who now rules Far, Far Away with his wife Fiona is back, but he longs to return to his beloved swamp. Shrek and trusty sidekick Puss in Boots go off in search of the kingdom's rightful heir, while Fiona—with the help of a princess posse that includes Sleeping Beauty, Snow White, Cinderella and Rapunzel—has to fend off Prince Charming's ceaseless coup attempts.	DreamWorks Animation/Paramount	Rick Rekedal, head of licensing and retail marketing, DreamWorks Animation, 818-695-7011	Susan Spencer, head of national promotions, DreamWorks Animation, 818-695-9769	Licensees: MGA Entertainment has inked a deal that will see it produce products across a wide range of categories, including dolls and collectible figures, plush, youth electronics, games, puzzles and room décor.
Pirates of the Caribbean: At World's End	May 18, 2007	(CG) Last year's <i>Pirates of the Caribbean: Dead Man's Chest</i> brought in more than US\$1 billion in worldwide box office receipts and leaves some rather large shoes for the third installment of the series to fill. However, the triumvirate that propelled the first two films into the box office stratosphere is back for the last chapter. Johnny Depp (Captain Jack Sparrow), Orlando Bloom (Will Turner) and Keira Knightley (Elizabeth Swann) reprise their roles, as Will and Elizabeth sail off the edge of the map and are forced to make alliances and take part in one final decisive battle.	Walt Disney Pictures	Disney Consumer Products, 818-544-1000	Cherise McVicar, SVP of national promotions, Buena Vista Pictures Marketing, 818-560-7477, cherise.mcvicar@disney.com	Licensees: Disney is currently entertaining proposals from prospective licensing and promotional partners.
Surf's Up	Family	(CG) A look behind the scenes of the high-octane world of competitive penguin surfing. Cody Maverick is about to enter his first pro competition, inspired by his hero, a legendary wave rider named Big Z. Cody travels to the tropical island Pen-Gu for the Big Z Memorial Surf Contest, where he unexpectedly comes face-to-face with a washed-up old surfer named The Geek and begins to understand that the greatest champion isn't always the one who finishes first.	Sony Pictures Animation	Juli Boylan, SVP, Sony Pictures Consumer Products, 310-244-4155, juli_boylan@spesony.com	Mary Coss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Products, 310-244-3999, mary_robino@spesony.com	Licensees: So far, Sony has lined up roughly 25 partners, including Jakks Pacific (master toy), Ubisoft (video games), HarperCollins (publishing), C-Lite Group (apparel), Dan River (bedding) and Brown Shoe (footwear).

Fantastic Four: Rise of the Silver Surfer Tweens/Teens	June 15, 2007	(L) In the follow-up to 2005's <i>Fantastic Four</i> , which grossed more than US\$330 million worldwide, the quartet discovers they aren't the only super-powered beings in the universe and must unravel the mystery of the Silver Surfer.	Marvel Studios, 212-576-4026	Rita Drucker, VP of feature film promotions, Twentieth Century Fox, 310-369-3125, rita.drucker@fox.com	Licensing and promo opps: Kids Headquarters, Mad Engine, Hasbro and Mega Bloks are on-board, and Marvel's looking to add to the roster.
Ratatouille Family	June 29, 2007	(CG) Remy the rat is a French rodent with a very refined palate. In his effort to become a great chef, Remy uproots his family from the French countryside and moves to the sewers of Paris, where the gang ends up living beneath famed chef Auguste Gusteau's restaurant. Action ensues when the eager Remy helps to create a soup that receives kudos from the world's most powerful culinary critic, setting off a rat race of epic proportions.	Walt Disney Pictures	Disney Consumer Products, 818-544-1000	Licensing and promo opps: Disney has a broad merchandise and promo program in the works and is currently entertaining partner proposals.
Harry Potter and the Order of the Phoenix Family	July 13, 2007	(L) J.K. Rowling's boy wizard and his trusted friends Hermione and Ron return to study magic at Hogwarts, only to find that evil Lord Voldemort is back and the school's defensive magic courses are going to be of little help in fighting the powerful baddie. Harry is forced to set up a small but powerful troop, dubbed Dumbledore's Army, in order to prepare the students for the battle that lies ahead.	Warner Bros. Pictures	Domestic: Karen McTier, EVP of domestic licensing and worldwide marketing, 818-954-3008, karen.mtier@warnerbros.com International: Jordan Solitto, EVP of international licensing and new business initiatives, 818-954-7807, jordan.solitto@warnerbros.com	Licensees: NECA and Cards (master toy licensees), Mattel (games), Bejeweled (apparel), Noble Collection (collectibles), Tonner Doll Company (collectible dolls), Scholastic (publishing), Hallmark (paper goods) and Lego Systems (toys).
Journey to the Center of the Earth 3-D Family	July 20, 2007	(High-definition CGI) A teenager and his scientist uncle discover a hidden message in an ancient artifact. In an effort to put the pieces together and solve the centuries-old riddle, they head off on a whirlwind expedition that leads them through a series of never-before-seen worlds, landscapes and creatures.	New Line Cinema/ Walden Media	David Imhoff, senior EVP of worldwide licensing and merchandising, New Line Cinema, 212-649-4944, davidimhoff@newlinecom	Licensing and promo opps: New Line is exploring marketing and licensing opportunities across the board.
The Simpsons Movie Family	July 27, 2007	(A) The film is expected to build upon the series' longstanding characters, as well as exploring the back story of some of the smaller players. Details are scant so far, but along with cast regulars like Dan Castellaneta (Homer), Hollywood stars Albert Brooks and Minnie Driver are signed on as additional voice talent.	Twentieth Century Fox	Domestic: Michael Peikoff, VP of domestic licensing, 310-369-0897, michael.peikoff@fox.com; Jeff Shapiro, VP of retail marketing, 310-369-1978, jeff.shapiro@fox.com International: Gary Krakower, VP of international licensing, 310-369-5681, gary.krakower@fox.com	Licensing and promo opps: Fox is preparing a targeted movie-based merch program for adult and kid fans in key categories including toys, apparel and food & beverage.

RadarScreen

Title & Primary Target Audience	Release Date	Story Line (A: animation, L: live action, CG: computer generated images)	Studio & Distributor	Licensing Contact	Promotion Contact	Licensees & Promotional Partners
Oopsy Does It! Preschool	August 4, 2007	(CGI) As the beloved Care Bears celebrate their 25th anniversary, the movie focuses on new dan member Oopsy Bear. Oopsy is the only Care Bear without a belly badge, and when Cheer Bear and Grumpy Bear build an amusement park for their friends, it's Oopsy who accidentally destroys it. Evil bear Grizzle uses Oopsy's mistake to propel a plot to steal all the Care Bears' belly badges. Fortunately, Opsy manages to turn things around and come to the rescue.	Twentieth Century Fox Home Entertainment	Kristin Pitcher, marketing manager, Twentieth Century Fox Home Entertainment, 310-369-7495, kristin.pitcher@fox.com	Play Along has the master toy license, while Joester Loria and Fox are currently in discussions with retailers and consumer packaged goods companies for fall 2007 promos.	
Bratz Tweens	Summer 2007	(L) MCA remains tight-lipped about plot details, but the first feature film for this well-known girls property is going into production in February.	MCA Entertainment/ Avi Arad Productions/ Crystal Sky Pictures	Andrew Hyatt, creative executive, Crystal Sky Pictures, 310-843-0223, andrew@crystalsky.com	MCA has an extensive line of licensed products for Bratz, including toys, games, dolls, consumer electronics, home décor, stationery and sporting goods.	
Bee Movie Family	November 2, 2007	(CGI) Jerry Seinfeld co-wrote and is producing and starring in this movie opposite Renée Zellweger. Barry B. Benson, a graduate bee fresh out of college, is disillusioned with the prospect of having only one career choice—honey. On a chance opportunity to get outside the hive, Barry's life is saved by a New York City florist named Vanessa. As their relationship blossoms, Barry's eyes are opened to the world of humans and their mass consumption of honey. Armed with this information, Barry realizes his true calling in life and decides to sue the human race for stealing the bees' honey. As a result, Barry gets caught up in the middle of the conflict and finds himself with some very unusual problems to solve.	DreamWorks Animation/ Paramount	Rick Rekedal, head of licensing and retail marketing, DreamWorks Animation, 818-695-7011	Susan Spencer, head of national promotions, DreamWorks Animation, 818-695-9769	Activision (video games)
The Golden Compass Teens	November 16, 2007	(L) An adaptation of the first Philip Pullman novel in the trilogy about a mysterious parallel universe where shape-shifting "daemons," bears, witches and angels play their magical trade.	New Line Cinema/ Scholastic Media	David Imhoff, senior EVP of worldwide licensing and merchandising, New Line Cinema, 212-649-4944,	Lance Still, EVP of national promotions, New Line Cinema, 310-967-6947, lance.still@newline.com	Scholastic will publish movie tie-in books worldwide, while Master Replicas will recreate some of the key gadgets from the movie in

The series has sold more than 10 million copies and been translated into 30-plus languages.

david.limoff@newline.com
Domestic: Gary Hymowitz,
 VP of consumer products,
 Scholastic Media,
 212-389-3934,
 ghymowitz@scholastic.com

collectible detail. Meanwhile, New Line and Scholastic continue to explore marketing and licensing opportunities across the board.

Mimzy Family	Mimzy (1) An 11-year-old boy and his five-year-old sister find a box of toys and a stuffed rabbit named Mimzy on the beach one day. The mysterious discovery leads them to a series of adventures as they attempt to complete a daunting task that has been set before them.	New Line Cinema New Line Cinema, 212-649-4944, david.limoff@newline.com	Licensing and promo opps: New Line is exploring marketing and licensing opportunities across the board.
Horton Hears a Who Family	Horton Hears a Who March 14, 2008	Dr. Seuss Enterprises/ Blue Sky Studios/ Twentieth Century Fox	Licenses: With more than 30 partners attached to the original property—including Nanzia (apparel) and Small World Toys (toys)—Dr. Seuss Enterprises is looking to enlist retail partners for a program that will highlight the classic character art, timed with the film's release.
Jay Jay's Race Round the World Kids & Family	Jay Jay's Race Round the World Spring 2008	Porchligh Entertainment/ UTV Toons	Licensing and promo opps: Porchligh is currently seeking partners across all categories.
The Incredible Hulk Tweens/Teens	The Incredible Hulk June 27, 2008	Marvel Studios	Licensing and promo opps: AME, Hallmark, Hasbro, Hanes and Mega Bloks will be supporting the film with product, and Marvel is currently looking to round out broad licensing and promo programs.

"RadarScreen" is a bi-annual chart of upcoming kid and teen movies, detailing their licensing and promotional activities.
Questions or materials related to "RadarScreen" should be directed to Lana Castleton at 416-408-2300 ext. 334, lcastleton@brunica.com.

RadarScreen

Title & Primary Target Audience	Release Date	Story Line (A: animation, L: live action, CCG: computer generated images)	Studio & Distributor	Licensing Contact	Promotion Contact	Licenses & Promotional Partners
Space Chimps Kids	July 2008	(CG) A comedy-adventure about two NASA chimps that are sent to a galaxy far, far away. One of the primates has all the right stuff, while the other is a good-natured goofball. The pair finds themselves on a strange uncharted planet, where they embark on a fantastical journey to save its inhabitants from a tyrannical leader.	Twentieth Century Fox/Starz Entertainment Group Domestic: Michael Peikoff, VP of domestic licensing, 310-369-0897, michael.peikoff@fox.com International: Gary Krakower, VP of international licensing, 310-369-5681, gary.krakower@fox.com; Carl Lombard, managing director, Fox Licensing Europe, 44-207-314-7079, carl.lombard@fox.com	Howard Nelson, VP of brand marketing, Starz Entertainment Group, 818-748-4081, howard.nelson@idt.net		Licensing and promo opps: Twentieth Century Fox is exploring marketing and licensing opportunities across the board.
Kung Fu Panda Tweens/Teens	Summer 2008	(CG) Po is a Kung Fu fanatic, but his portly shape doesn't exactly lend itself to martial arts. That's a problem because powerful enemies are at the gates, and all hope has been pinned on a prophecy naming Po as the Chosen One to save the day. A group of martial arts masters, the Furious Five, are going to need a black belt in patience to turn this slackster panda into a Kung Fu fighter before it's too late. Jack Black is on-board to voice Po, while Angelina Jolie will make an appearance as a master.	DreamWorks Animation	Rick Rekedal, head of licensing and retail marketing, DreamWorks Animation, 818-695-7011		Licensing and promo opps: DreamWorks is exploring marketing and licensing opportunities across the board.
The Tale of Despereaux Kids & Family	Holiday 2008	(A) Based on the Newbery Award-winning book that has sold more than 1.6 million copies worldwide, this adventure tale stars a mouse, a princess, a rat and a servant girl. Voice talent currently lined up for the project includes Robbie Coltrane, Kevin Kline, William H. Macy, Stanley Tucci, Tracey Ullman and Sigourney Weaver.	Universal Studios	Amy Taylor, SVP of licensing and retail, Universal Studios Consumer Products Group, 818-777-0276		Licensing & promo opps: Universal is currently seeking partners across all categories.
Coraline Kids & Family	2008	(A) Kid sensation Dakota Fanning takes the lead and voices title character Coraline. The film is drawn from the best-selling novel <i>Coraline</i> by Neil Gaiman, in which a young girl walks through a secret door one day, only to step into an alternate version of her life. On the surface, this parallel universe isn't so different from her real life, but it takes a dangerous turn when her alternative parents try to keep her trapped in the other world forever.	Focus Features			Licensing & promo opps: Universal and Focus are seeking partners across all categories.

Teri Hatcher of *Desperate Housewives* and Brit comedienne Jennifer Saunders and Dawn French are also on-board.

Also slated... films with no announced partners

Title & Primary Target Audience	Release Date	Story Line (A: animation, L: live action, CGI: computer generated images)	Studio & Distributor	Title & Primary Target Audience	Release Date	Story Line (A: animation, L: live action, CGI: computer generated images)	Studio & Distributor
Fred Claus Tweens/Teens/Adults	November 2007	(L) Vince Vaughn stars as Fred Claus, a guy who's lived most of his life in the shadow cast by his younger brother Nicholas. A saint, some would say, Nicholas grew up to be the model of giving, while Fred became a repo man. Fred lands in jail, and his brother bails him out with one stipulation—that he work off his debt by making toys at the North Pole. But Fred's not exactly a model elf, and with Christmas fast approaching, he may just gum up the whole works.	Warner Bros. Pictures	Where the Wild Things Are Kids & Family	2008	(CGI/L) The long-awaited adaptation of Maurice Sendak's classic book about Max and his nighttime adventure has gone into production. Spike Jonze, the director behind surreal hit <i>Being John Malkovich</i> and ground-breaking Beastie Boys videos, is slated to direct, while literary darling David Eggers shares writing credit with screenwriter Michael Goldenberg.	Warner Bros. Pictures
Bridge to Terabithia Kids & Family	Summer 2008	(L) All summer, Jess pushed himself to be the fastest boy in the fifth grade, and when the year's first school-yard race was run, he was going to win. But his victory was stolen by a newcomer, a girl named Leslie. When Jess finds himself unexpectedly sticking up for Leslie, the friendship between the two grows, as Jess guides the city girl through the pitfalls of life in a small town, and Leslie draws him into the imaginary world of magic and ceremony called Terabithia. Here, Leslie and Jess rule supreme among the oaks and evergreens, safe from the bullies and ridicule of the mundane world. They're safe until an unforeseen tragedy forces Jess to reign in Terabithia alone, and both worlds are forever changed.	Nickelodeon Films/Paramount Pictures	Amarillo Armadillo Kids & Family	2008	(CGI) Set in Texas during the 1920s, this story follows Montie, a hapless British oil prospector; Oliver, a love-struck armadillo; and Uriah, a cynical horned-toad. The trio sets out to find and rescue one of their own—Oliver's true-love Arabella.	Exodus Film Group
Films in Development							
DreamWorks Animation				Mr. Peabody & Sherman Punk Farm			
The Jim Henson Company				Fraggle Rock (title TBD)			
Nick Films				The Spiderwick Chronicles , <i>Drake Bell</i> and <i>Josh Peck</i> project (title TBD)			
Walden Media				The Water Horse, Tortoise & Hippo, Kit Kittredge American Girl (title TBD) w/ Red Om Films and Goldsmith-Thomas			
Walt Disney Pictures				American Dog, Rapunzel Unbraided, The Monstrous Memoirs of Mighty McFearless, Enchanted, The Frog Princess, Underdog, The Missing Link, The Chronicles of Narnia: Prince Caspian			
Warner Bros.				The Jetsons (L)			
Madagascar sequel (working title)	November 7, 2008	(CGI) While plot details are still being hammered out, DreamWorks has confirmed Ben Stiller, Chris Rock, Jada Pinkett Smith and David Schwimmer will return to voice this follow-up to the 2005 hit that did more than US\$228 million worldwide. Mr. Borat himself, Sacha Baron Cohen, along with Cedric the Entertainer and Andy Richter will lend their talents to voice wild and wacky jungle lemurs King Julien, Maurice and Mort.	DreamWorks Animation				



people
in new jobs



Nelson Boyce



Donna Hardwick



Antonio Huab



Natalie Osborne



Jilliane Reinseth



Sue Richter



Hal Snik



Jim Tricario



Diane Williamson

9 Story Entertainment (Toronto, Canada, 416-530-9900): Having operated as a consultant since leaving her VP of acquisitions position at Universal Pictures Visual Programming in 2005, **Natalie Osborne** is now enjoying the benefits of a full-time roost at 9 Story, where she's working towards beefing up the company's international distribution activity and IP portfolio as EVP of business development. Best-known for co-producing Emmy-winning preschool show *Peep and the Big Wide World* with WGBH, the four-year-old shop is targeting older kids with its current slate, which includes *Best Ed*, a buddy comedy for the eight to 12 set that has already attracted Cartoon Network as a broadcast partner.

Cookie Jar Entertainment (Los Angeles, California, 323-937-6244): As The Doodlebops' popularity continues to soar, the Jar has brought in a licensing big gun to keep up the pace on the deal-making side. Enter **Sue Richter**, the company's new VP of U.S. licensing. The former director of licensing for Hasbro Properties Group has looked at Cookie Jar's property portfolio and zeroed in on Doodlebops and Spider Riders as her top priorities going into Toy Fair. For the first phase of the Spider Riders program, Richter is still looking for apparel and accessories partners. And for Doodlebops, which is heading into phase two, she'll be on the lookout for specialists in accessories, arts & crafts and eyewear.

Corus Television (Toronto, Canada, 416-534-1191): As part of a move to spread its marketing execs over more channel real estate, Corus has upped **Laura Baehr** from director of marketing for YTV to VP of marketing for Kids TV (encompassing YTV, Treehouse and Discovery Kids Canada).

FremantleMedia Enterprises (Paris, France, 33-1-4662-3800): **Nathalie Delin** will get to flex the kids consumer products skills she honed as licensing director of Jetix France in her new post as Fremantle's licensing director for France.

HIT Entertainment (Hong Kong, 852-2730-4118): The preschool property powerhouse has started staffing up its new Asia-Pacific headquarters, tapping **Antonio Huab** to run its consumer products and TV distribution business in the region as VP. Huab previously repped Warner Bros. and Cartoon Network properties in Hong Kong, Macau and Greater China as deputy GM of licensing agency Hutchison Harbour Ring.

marblemedia (Toronto, Canada, 416-646-2711): **Diane Williamson** will guide digital media development at the prodco as VP of interactive. Williamson has been producing interactive content for 10 years, most recently consulting with Corus Entertainment on how to integrate content from indie producers into its entertainment portals.

Nickelodeon & Viacom Consumer Products (New York, New York, 212-846-8000): **Hal Snik** and **Sherrice Torres** have both been bumped up a rung on the company's corporate ladder, moving up from VPs to SVPs in their categories—soft goods (apparel, accessories and home furnishings) for Snik, and hard goods (toys & games, packaged goods, stationery, social expressions and consumer electronics) for Torres.

Nickelodeon/MTVN Kids and Family Group (New York, New York, 212-846-8000): EVP of 360 Brand Sales **Jim Perry** is shuffling his executive ranks a bit to maximize sales efforts. **Jim Tricario** moves up from VP to SVP of advertising sales for Nickelodeon Television, while **Nelson Boyce** graduates from national sales director to VP of sales for The N.

Nickelodeon Television (New York, New York, 212-846-8000): And the mergers just keep on coming at Nick, with Noggin and Nick Jr. uniting under the Nickelodeon Preschool umbrella, which will be managed by **Brown Johnson** as EVP and executive creative director of Nickelodeon Preschool and GM of Noggin. Rounding out the team are **Teri Weiss** as SVP of development and production (up from VP of the same) and **Angela Leaney** as SVP and creative director (up from SVP of brand communications).

NPD EuroToys (Paris, France, 33-1-5578-2525): The toy sales tracking firm is under new leadership now that **Anna Scott** has stepped down as president into a director of sales and marketing position that will let her spend more time with her family. Filling Scott's shoes is **Jane Zimmy**, a company veteran who pioneered NPD's toy business in 1978.

PorchLight Entertainment (Los Angeles, California, 310-477-8400): **Donna Hardwick** has come aboard as VP of marketing and promotions and will work on securing promo partnerships for all of PorchLight's properties, as well as underwriting deals for its PBS-bound

shows (including *Animalia*, which launches on the pubcaster this year). Hardwick is highly familiar with the intricacies of the public broadcasting system, having just come off a five-year stint in communications at American Public Television.

Sony Computer Entertainment America (Foster City, California, 650-655-8000): With 20 years of vidgame experience under his belt, **Jack Tretton** has taken over the reins as president and CEO of the console giant. Tretton was part of the company's original executive team and helped launch PlayStation in 1995, but more recently he served as EVP and co-CEO.

Studio B (Vancouver, Canada, 604-684-2363): **Jilliane Reinseth** is taking a break from the studio system to foster in-house idea incubation

and work up external pitches as Studio B's new director of development. Prior to joining the Canuck toonco, Reinseth helped fine-tune animated content at many of Disney's media holdings, most recently serving as development producer for Jetix Europe.

TV-Loonland UK (London, England, 44-207-434-2377): With a publishing pedigree, airtime in 85 countries and a second-season order from Milkshake, Little Princess seems to be a property with traction these days. And to capitalize on that momentum, TV-L has brought **Kirsty Guthrie** in to implement a merchandise program drawn up by strategy consultant Start Licensing. Right out of the gate this spring, the UK sales and licensing consultant will manage the rollout of a line of TV tie-in books from Andersen Press and a first-season DVD.

Qubo head to pick up for digital launch

Making steady strides in the ratings race since sliding into NBC's Saturday morning slot in September, Qubo is gearing up to go 24/7 in the digital spectrum this month. And in order to manage this growth, the media partners behind the joint-venture have brought in an experienced channel launcher to run the show as president and GM.

Having rolled out the first Discovery Kids network in Latin America in '96, Rick Rodriguez knows a thing or two about how to identify untapped audience niches in a broadcast landscape. He believes the U.S. market is ripe for Qubo right now because none of the region's other kidnets are serving the four to eight demo with values- and literacy-based fare that parents can get behind, too.

So far, his gut instincts seem to be on the money. The channel is almost netting one caregiver for every child tuning in, and according to Nielsen's ratings for the week ending November 27, 2006, Qubo on NBC was up 56% with six- to 11-year-olds compared to the previous year. To give this figure some more context, the other kids broadcast blocks were down in the same measurement: ABC Kids by 17%, DIC on CBS by 65%, 4Kids.TV on Fox by 31% and Kids' WB! by 19%.

Right now, Qubo's lineup consists of animated fare from the three content partners: *Dragon* from Scholastic; *VeggieTales*,



According to Qubo president and GM Rick Rodriguez (above), *Classic Media's 3-2-1 Penguins!* (left) is the net's highest rater

3-2-1 Penguins! and *Larryboy* from *Classic Media/Big Idea*; and *Jane and the Dragon* and *Babar* from *Corus Entertainment*. The block airs Saturdays on NBC from 10 a.m. to 1 p.m., Fridays on majority partner ION Media's i-network from 3 p.m. to 6 p.m., and Saturdays and Sundays on Telemundo from 8 a.m. to 9:30 a.m.

Each of the content partners are on the line to contribute one new toon to Qubo's programming lineup each year, but do the math and it's clear that this infusion doesn't exactly add up to a 24-hour schedule. So the initial digital plan calls for looping Qubo's partner-provided lineup for the first two quarters of 2007.

In the meantime, Rodriguez wants to acquire at least four additional series to

refresh his air in the fall. He's after 26 x half-hour shows that have literacy at their core—i.e. protagonists who solve their problems using mastery of language and the written word. Although the NBC block is 100% animation, Rodriguez is open to live action for the digital channel, but it must hit a four to eight target, rather than preschool.

Besides shoring up more programming, Rodriguez is working with SVP of advertising sales and sponsorship Kerry Hughes to expand Qubo's advertising business. Because the channel missed the spring 2006 media-buying spree, it's had to rely largely on the scatter-market so far. But Rodriguez and Hughes are planning to pitch hard at this year's upfront for clients aiming to reach caregivers and kids together.

Another priority is fleshing out the Qubo team, which currently consists of just Rodriguez and Hughes. To that end, Rodriguez has an aggressive recruitment plan in mind, starting with finding New York-based communications and marketing talent who can help build the channel's public profile. And next year, he's hoping to bring in a development and programming head to source new content and manage scheduling.

Rodriguez will soon relocate from L.A. to Qubo's headquarters in New York to manage the team more effectively, a move that shouldn't be too jarring considering his family lived in the Bronx for 10 years after emigrating from Cuba. Welcome back to East Coast winters, Rick! **JL**



How to reach

some of the key companies in this issue

4Kids Entertainment

New York, New York
www.4kidsentertainment.com

212-758-7666

Anime Network

Houston, Texas
www.theanimenetwork.com

713-341-7100

Avon

New York, New York
www.avon.com

212-282-5623

BT Group

London, England
www.bt.com

44-207-356-5366

Canal J/Tiji

Paris, France
www.canalj.fr

33-1-4954-5414

Cartoon Network India

New Delhi, India
www.cartoonnetworkindia.com

852-3128-3540

CBC

Toronto, Canada
www.cbc.ca

416-205-3311

Classic Media

New York, New York
www.classicmedia.tv

212-659-1959

Corner Stone Pictures

Los Angeles, California
www.cspics.com

818-380-3535

Corus Entertainment

Toronto, Canada
www.corusent.com

416-642-3770

Decode Entertainment

Toronto, Canada
www.decode-ent.com

416-363-8034

DIC Entertainment

Burbank, California
www.dicentertainment.com

818-955-5400

Disney Channel

Burbank, California
www.disney.go.com/disneychannel

818-973-4079

Disney Consumer Products

Burbank, California
www.disney.com

818-846-6121

Dr. Seuss Enterprises

San Diego, California
www.seussville.com

858-459-9744

DreamWorks Consumer Products

Glendale, California
www.dreamworks.com

818-695-5000

Entertainment Rights

London, England
www.entertainmentrights.com

44-208-762-6200

Granada International

London, England
www.int.granadamedia.com

44-207-491-1441

Hasbro

Pawtucket, Rhode Island
www.hasbro.com

401-431-8697

Licensing Brands International

New York, New York
www.licensinginlatinamerica.com/lbihome.htm

212-687-5828

LIMA

New York, New York
www.licensing.org

212-244-1944

Little League Baseball

Williamsport, Pennsylvania
www.littleleague.org

570-326-1921

Marathon

Paris, France
www.marathon.fr

33-1-4434-6646

Mare Nostrum

Paris, France
www.marenostrumprod.com

33-1-4040-0400

Microsoft

Redmond, Washington
www.microsoft.com

425-297-7000

The N

New York, New York
www.the-n.com

212-846-6121

Nickelodeon

New York, New York
www.nick.com

212-258-8000

Nickelodeon UK

London, England
www.nickelodeon.co.uk

44-207-462-1011

NPD Group

Port Washington, New York
www.npd.com

516-625-0700

Payless

Topeka, Kansas
www.payless.com

827-474-6370

Qubo

New York, New York
www.qubo.com

212-603-8422

Reebok

Canton, Massachusetts
www.rbk.com

781-401-5000

Simon & Schuster

New York, New York
www.simonsays.com

212-698-7000

Sony Pictures Consumer Products

Culver City, California
www.sonypictures.com

310-244-7788

Southern Star Group

Sydney, Australia
www.southernstargroup.com

612-9202-8518

Talent TV

London, England
www.talenttv.com

44-207-421-7800

Twentieth Century Fox L&M

Los Angeles, California
www.foxhome.com

310-369-1000

Ubisoft

Paris, France
www.ubisoft.com

33-1-4818-3326

VNU

New York, New York
www.vnu.com

646-654-5000



Calendar of Events

Consumer Electronics Show	Jan. 8-11	Las Vegas, NV	703-907-7605	www.cesweb.org	Elec/Toys/Games
Hong Kong Toys & Games	Jan. 8-11	Hong Kong	852-2240-4435	www.hktoyfair.com	Toys/Games
National Retail Federation Convention & Expo	Jan. 14-17	New York, NY	202-783-7971	www.nrf.com	Mfg/Dist
NATPE	Jan. 16-18	Las Vegas, NV	310-453-4440	www.natpe.org	TV/Prod/Prog
The Toy Fair	Jan. 24-27	London, England	44-207-701-7127	www.britishtoyfair.co.uk	Toys
Imagina 07: The Gateway to 3D Business	Jan. 31-Feb. 2	Monaco	337-9310-4060	www.imagina.mc	Prod/MM
KidScreen Summit	Feb. 7-9	New York, NY	416-408-2300	www.kidsscreensummit.com	Prod/Prog/Lic
American International Toy Fair	Feb. 11-14	New York, NY	212-675-1141	www.toy-tia.org	Toys/Games
Magic Kids	Feb. 13-16	Las Vegas, NV	818-593-5000 (CA)	www.MAGIConline.com	Apparel
New York Comic-Con	Feb. 23-25	New York, NY	888-605-6059	www.nycomiccon.com	Publishing
National Halloween Toy & Party Show	Feb. 23-26	Rosemont, IL	800-323-5462	www.transworldexhibits.com	App/Lic/Merch
Youth Power Canada	Feb. 26-28	Toronto, Canada	416-597-4711	www.ipc.com	Marketing
London Book Fair	Mar. 5-7	London, England	44-208-271-2124	www.londonbookfair.co.uk	Publishing
Game Developers Conference	Mar. 5-9	San Francisco, CA	415-947-6000	www.gdconf.com	Inter/MM
Cartoon Movie	Mar. 7-9	Potsdam, Germany	322-242-9343 (Belgium)	www.cartoon-media.be	Anim/Film
Sportel America	Mar. 12-14	Miami, FL	201-869-4022	www.sportelamerica.org	Sports/Apparel
Licensing Forum Central	Mar. 13-14	Warsaw, Poland	212-627-5828 (U.S.)	www.licensingforum.com	Licensing
Braincamp	Mar. 15-16	New York, NY	212-545-9559	www.braincamp.com	Multimedia
Tokyo International Anime Fair	Mar. 22-25	Tokyo, Japan	813-5320-4786	www.taf.metro.tokyo.jp	Animation
Youth Marketing Mega Event	Mar. 25-28	Huntington Beach, CA	888-670-8200	www.iirusa.com/youth	Marketing
FICCI Frames	Mar. 26-28	Mumbai, India	91-22-2496-8000	www.ficci-frames.com	TV/Film/MM
Sprockets Toronto International Film Festival	Apr. 13-22	Toronto, Canada	416-967-7371	www.e.bell.ca/filmfest/sprockets	Film
NAB	Apr. 14-19	Las Vegas, NV	202-429-5300	www.nab.org	Multimedia
MIPTV	Apr. 16-20	Cannes, France	33-1-4190-4400	www.miptyv.com	TV/Prod/Prog
MILIA	Apr. 16-20	Cannes, France	33-1-4190-4400	www.milia.com	Inter/MM
Cartoons on the Bay	Apr. 19-22	Positano, Italy	39-06-3749-8315	www.cartoonsbay.com	Animation
DISCOP	Apr. 21-30	Budapest, Hungary	33-1-4229-3224 (France)	www.discop.com	TV/Prod/Prog/MM
JPMA (Juvenile Products Manufacturing Association)	Apr. 23-25	Orlando, FL	856-642-4401	www.jpma.org	Toys/Games
Bologna Children's Book Fair	Apr. 24-27	Bologna, Italy	39-051-282-1111	www.bolognafiere.it	Publishing
ToyCon	Apr. 30-May 2	San Antonio, TX	212-675-1141	www.toy-tia.org	Toys
Licensing in India	May 14-16	Bangalore, India	212-627-5828 (U.S.)	www.licensinginindia.com	Licensing
L.A. Screenings	May 16-25	Los Angeles, CA	212-288-3933	www.videoageinternational.com	TV/Film
Book Expo America	June 1-3	New York, NY	203-840-5614	www.bookexpoamerica.com	Publishing
Kid Power 2007	May 21-24	Lake Buena Vista, FL	212-885-2797 (NY)	www.ipc.com	Marketing
Book Expo Canada	June 8-11	Toronto, Canada	416-491-7565	www.reedexpo.ca/bookexpo	Publishing
Banff Television Festival	June 10-13	Banff, Canada	403-678-1216	www.bwtf.com	TV
SMGA Spring Market	June 11-13	Las Vegas, NV	202-775-1762	www.sgmamarkets.com	Sports/Apparel
Annecy	June 11-16	Annecy, France	33-4-5010-0900	www.annecy.org	Animation
Promax BDA	June 12-14	New York, NY	310-788-9600	www.promax.org	Mktg/MM
Licensing 2007 International	June 19-21	New York, NY	203-882-1300	www.licensingshow.com	Licensing
ASTRA Marketplace	June 24-27	Las Vegas, NV	312-222-0986	www.astratoy.org	Toys/Games
Hong Kong Licensing Show	July 3-6	Hong Kong	852-183-0668	www.hklicensingshow.com	Licensing
E3 Media and Business Summit	July 11-13	Santa Monica, CA	508-875-3976	www.e3expo.com	Inter/Games
Comic-Con	July 26-29	San Diego, CA	619-491-2475	www.comic-con.org	Publishing
SIGGRAPH	Aug. 5-9	San Diego, CA	312-321-6830	www.siggraph.org	Inter/Anim/MM
Brand Licensing	Oct. 2-3	London, England	44-208-987-0970	www.brandlicensingexpo.com	Licensing
MIPCOM Jr.	Oct. 6-7	Cannes, France	33-1-4190-4400	www.mipcomjunior.com	TV/Prod/Prog
MIPCOM	Oct. 8-12	Cannes, France	33-1-4190-4400	www.mipcom.com	TV/Prod/Prog

Industry Legend

Advertising-Ad
Animation-Anim
Apparel-App

Distribution-Dist
Electronics-Elec
Film-F

Games-Gam
Home Entertainment-HE
Interactive-Inter

Licensing-Lic
Manufacturing-Mfg
Marketing-Mktg

Merchandising-Merch
Multimedia-MM
Production-Prod

Promotion-Promo
Programming-Prog
Publishing-Pub

Sports-Sp
Toys-T
TV-TV

COOLWATCH

When do you watch TV the most?

Boys 8 to 11 (253 kids)

weekends	47.8%
after school	37.5%
after dinner	10.3%
before school	4.3%

Girls 8 to 11 (256 kids)

weekends	52.0%
after school	32.0%
after dinner	11.7%
before school	4.3%

Boys 12 to 15 (246 kids)

after school	50.0%
weekends	31.3%
after dinner	10.6%
before school	8.1%

Girls 12 to 15 (250 kids)

after school	46.0%
weekends	37.2%
after dinner	11.2%
before school	5.6%

What else do you do while watching TV?

Boys 8 to 11 (162 kids)

eat	49.4%
video games	11.1%
homework	6.2%
play	6.2%
computer	3.1%
board games	2.5%

Girls 8 to 11 (194 kids)

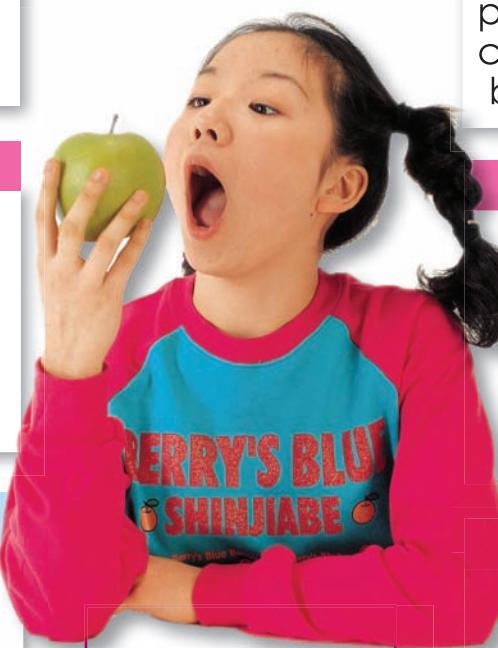
eat	51.5%
play	8.8%
arts & crafts	8.2%
homework	7.7%
read	3.1%
computer	2.6%

Boys 12 to 15 (179 kids)

eat	46.4%
homework	10.6%
computer	8.9%
talk on cell phone	6.1%
sleep	5.0%
video games	4.5%

Girls 12 to 15 (205 kids)

eat	41.5%
homework	17.1%
talk on cell phone	10.7%
computer	6.8%
arts & crafts	3.9%
listen to music	3.4%



Food and TV often go hand in hand for today's kids



Research tidbits found in this feature are extracted from the November/December 2006 issue of KidSay's Trend Tracker, a syndicated study published five times a year that breaks down what's cool and what's not according to 1,000 American kids ages eight to 15. KidSay, an 11-year-old full-service kids market research firm, works with schools and youth organizations in hundreds of U.S. cities to collect and analyze data about trends emerging in the categories of entertainment, famous people/characters, internet, food/beverage, spending, toys and lifestyle. If you'd like more information about Trend Tracker, please contact Bob Reynolds by phone (866-273-8555/913-390-8110) or by e-mail (bob@kidsay.com).

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